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THE CLEVELAND MUSEUM OF ART

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# Gothic Art 1360-1440

THE CLEVELAND MUSEUM OF ART

# A Missal for a King

A FIRST EXHIBITION

An introduction to the *Gotha Missal*  
and a catalogue to the exhibition  
*Gothic Art 1360-1440* held at  
The Cleveland Museum of Art,  
August 8 through September 15, 1963.

COVER. Catalogue number 19.

*The Annunciation*, France, ca. 1390.

BACK COVER. Catalogue number 105.

*Coronation of the Virgin*, Rubielos Master,  
Spanish, Valencian, ca. 1410.

The acquisition of a *Missal*, formerly in the Ducal Library at Gotha (Germany) provides an extraordinary opportunity for The Cleveland Museum of Art to display a complete and luxurious medieval illuminated book as a part of its permanent collection. The *Missal*, frequently called the *Gotha Missal*, was illuminated for the most part in Paris around 1375 by Jean Bondol and his atelier. Its purchase underscores the fact that a complete illuminated manuscript of the finest quality is a work of art of the highest order. To begin to grasp its internal order, richness, and subtlety in measured sequence on each successive double-page opening is as aesthetically rewarding as the experience of seeing a great altarpiece whose wings must be carefully opened and closed at an appointed time. The *Missal* will provide never ending enjoyment, a sense of suspense and of happy surprise as the pages are turned at frequent intervals.

The *Missal* is the earliest complete illuminated book from Western Europe to enter the Museum collection. As such, it magnificently fills a gap in the history of western painting in the Museum and also takes its place as one of the foundation pieces for an otherwise superbly rich and fine collection of art objects in all media dating from the decades just before and after 1400. Therefore, it is fitting to mark the securing of the *Gotha Missal* for Cleveland with a special exhibition bringing together for the first time all objects from various departments in the Museum which are roughly contemporaneous with it or follow it within the subsequent sixty-five years, that is, until about 1440.

Such an exhibition, international in its import, provides at the same time both an elegant setting for the first public appearance of the *Gotha Missal* in America and an unusual opportunity to enjoy in one place prime representatives of the Gothic "International Style." Furthermore, it is an important sequel to similar exhibitions held during 1962 in Kunsthistorisches Museum in Vienna and in the Walters Art Gallery in Baltimore. Like these latter exhibitions, panel paintings, drawings, sculptures, metalwork, enamels, and textiles as well as illuminated manuscripts

are included. Several requested loans from private collections in Greater Cleveland supply an enlightening and pleasing supplement to the museum's own objects. Since most of the objects owned by the Museum have been previously discussed in this *Bulletin* or will appear in *Bulletin* articles at a later date, the catalogue which follows is restricted to the shortest listings together with notations of previous collections and bibliography.

Labels in the exhibition discuss aspects of the character and development of the International Style, a term adopted by historians to refer to an art style current around 1400 in various court centers across the whole of Europe. The fullest development of this style in painting was succinctly summarized by Cesare Gnudi as a "free play [of] fantasy" characterized by "a subtle, sometimes precarious balance between two often contradictory elements: sophisticated line and color tending towards decorative abstraction on the one hand, and on the other realistic observation, insistence on the picturesque detail, a minutely precise rendering of natural appearances."<sup>1</sup> This refinement and semi-realism often combined with a poignant religious subject matter was not restricted to painting on panel and vellum but carried over into sculpture, metalwork, and enameling as well. It may even be seen in varying degrees in textiles (Nos. 94-102) whose decorative vocabulary incorporates elements from natural life—animals, birds, and foliage. However, not all objects in the present exhibition may be considered representative of the International Style. Some are forerunners (Nos. 21, 22, 75), others although contemporary, completely ignore it (Nos. 17, 26) and still others illustrate its waning but still appealing spirit in its last moments (Nos. 56, 71-74, 83). Thus, the kaleidoscopic developments in the history of art during the period of 1360 to 1440 will be suggested at the same time as the dominant trend of

the International Style itself will be richly and pervasively present.

Some introductory examination of the *Gotha Missal* is required on this occasion. The *Missal* is hardly a newcomer to the art historical world, although its importance and quality have only been more-or-less recently acknowledged. We are told that it was purchased in Paris around 1720 by a J. B. Huhn, court preacher for the Dukes of Gotha who acquired it from Huhn in 1745. Rudolph Ehwald, librarian of Gotha, devoted a very careful study to it in 1913. Salomon Rheinach attributed the first two miniatures on the first of four leaves added to the *Missal* in the early fifteenth century to the panel painter Jean Malouel, who was born in Guelders, active in Paris before 1397, and worked in Burgundy until his death in 1415. It was not until the appearance of the manuscript on the London art market in 1950 and 1961, that its importance and beauty began to receive widespread notice. Subsequent study by Dr. Harry Bober and a new publication of the manuscript based on his findings decidedly underscored its position before an ever-widening audience. The current discussion springs in part from all of these as a point of departure but is especially indebted to Dr. Bober's findings.

The manuscript as it appears today includes the main body of Calendar and Missal (fols. 5-157 in the modern foliation) of circa 1375, enlarged at a later date by certain additions at the beginning and end. The pages of the *Missal* itself are numbered in red with their original Roman numerals in the upper corner of the recto side of each leaf. Two columns of text with forty-nine to fifty lines on each page continue throughout, except in the Canon where there are twenty-seven lines of larger script (following fol. 65). At the end, folios 157 verso and 158 recto (containing ritual for a Bishop) are written in a large fifteenth-century hand. Following this is the last gathering (bundle of vellum sheets) containing *Missa pro christianis contra paganos* in a large hand and followed on folios 163-4 in a different hand certain prosae, all of which date probably in the second half of the fifteenth century, the probable date of the fine Parisian binding of

<sup>1</sup>Jacques Dupont and Cesare Gnudi, *Gothic Painting* (Geneva, 1954), p. 185.



elaborately blind-tooled calf over wooden boards.

The first gathering of four folios of especially soft vellum at the beginning of the manuscript was probably added upon its completion for this *Missal* in the early fifteenth century. Additional offices are found here, including a special mass *pro seditione scismatis compositi* (fol. 2r); and, therefore, these pages must have been completed during the time of the Schism of the Papacy and before 1417. The first leaf (fol. 1r) is adorned by two exquisite miniatures (Figs. 1 and 2) which are datable also about this time or as early as 1410. Rheinach's attribution to Malouel is no longer held. However, the large tondo commissioned for the Chartreuse de Champmol near Dijon (now in the Louvre) showing the Trinity with Mourning Angels, Virgin, and St. John may very possibly be the inspiration for the Trinity miniature. More recent opinion has assigned the miniatures to the Boucicaut Master, after his *Book of Hours* in the Musée Jacquemart-André in Paris. However, Miss Dorothy Miner has suggested a comparison with the youthful works of the Bedford Master, who is so named after his mature work as the head of a large atelier, in a *Breviary* (Paris, B.N. lat. 17294) and a *Book of Hours* (London, B.M. Add. ms. 18850) completed between 1424 and 1435 for John, Duke of Bedford, Regent of France, and his wife. One such comparison may be made with an exquisite min-

Figures 1 and 2. *The Trinity* and *The Resurrection*, miniatures attributed to the Bedford Master, Paris, ca. 1410, fol. 1r of *Missal* for Paris use, manuscript on vellum illuminated with tempera and gold leaf, for the most part by Jean Bondol and his atelier working in Paris ca. 1375. Purchase, Mr. and Mrs. William H. Marlatt Fund. 62.287 The miniatures painted by Jean Bondol and his atelier appear in Figures 3-26. The full-page frontispieces to the Canon of the Mass appear in color on pages 186-187. All miniatures are reproduced actual size, except for the full-page illustrations which are reduced from original page size of 10-11/16 x 7-11/16 inches.



ature by the youthful Bedford Master in a *Book of Hours* in the Walters Art Gallery (W. 209, fol. 37r). Similarities of drawing, coloring, and modeling are such that a tentative proposal may be made for the Bedford Master as author of the two miniatures on the first folio of the *Gotha Missal*. In any case, each of our miniatures is a masterpiece of the International Style in its own right. The Trinity with mourning angels, Virgin, and Saint John is marked by an indefinable pathos combined with jewel-like colors, intense blue sky, and crimson seraphim. The figures are white, delicately modeled in grisaille (subtle tones of grey), with tints of pink in the flesh and bright red for the blood of Christ. Despite the presence of a multitude of angels in the background, one has the feeling of an intimate scene



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of very private sorrow and tragedy. The mood changes abruptly in the adjacent miniature although the actual technique is very similar. Broad areas of a few intense colors are broken up into smaller units—the red and gold of Christ's banner, the green of the tree, and the small tessellated blues, reds, and gold of the background. Because of this, the chief emphasis is on dramatic movement, the stride and sweep of the Risen Christ and the recoiling of the on-looking soldiers.

Transfer

The main body of the manuscript, however, requires special consideration and study. It contains a calendar on folios 5 to 10 verso in red and dark brown pigments, initials in gold, red, and blue with typical Parisian penned tracery ornamentation. The decoration throughout the manuscript, as we shall see, also underscores its Paris origin. All indications of special celebrations point to its Paris use: January 3, St. Geneviève (Genofeve); May, translation of St. Louis (in red); May 28, *Germani parisiensis episcopi*; June 10, St. Landry; August 11, *Susceptio sancte corone domini* (in red)—the crown of thorns, the great relic of the Sainte Chapelle; August 25, St. Louis (in red); November 3, *Marcelli par. ep[iscop]i* (double)—St. Marcel, Bishop of Paris and so forth. This Paris use is borne out at several other points in the manuscript. For example, the rubric (red heading) for Palm Sunday on folio 43 reading in part: *dominica in ramis palmarum . . . eundum est ad ecclesiam sancte genofeve de monte*. Saints Germain and Landry are included again in the Sanctorale which begins on folio 103. The Paris use is underscored in the rubric on folio 144: *Sanctus et Agnus sicut cantatur in ecclesia parisiensi in vigilia pasche*. All this, together with the Mass of St. Geneviève in the added leaves at the back and the Parisian binding, lead to the multiple conclusion that the *Missal* was created in Paris for Paris use and that it was owned in Paris until the late fifteenth century. Furthermore, Ehwald showed that the *Missal* is an enlarged and enriched one, far removed from the ordinary Missal text. It contains exceptional features including, for example, the prologue of Adam St. Victor, following folio 144 recto. There is a possibility that the unidentified com-

piler was working for a very important, even royal, patron. The *Missal* may have been intended for a private chapel of the king himself, Charles V. Charles was a great lover of fine books, as evidenced in the exhaustive research of Delisle, and he kept most of his magnificent library in a tower of the Louvre. He is a prime exhibit of what Panofsky referred to as "the emergence of a wealthy and cultured lay society with its concomitants of passionate collecting and 'pride of ownership,'" and "demand for sumptuously illustrated books."<sup>2</sup> That the Gotha *Missal* was written for a church or chapel and not a monastery is suggested by the fact that the number of lessons in the office are nine and not twelve. Unfortunately, the question of its former ownership remains unanswered, because all helpful indications of early ownership have been completely lost. A thorough investigation of published and unpublished inventories may shed light on this problem and also the *Missal's* subsequent ownership.

The strongest evidence for a royal provenance of the manuscript is the character and magnificence of its writing and its decoration. The writing is clearly that of a great but still unidentified scribe. Ehwald found a close relationship with the scribes who produced books for Charles V, citing especially Raoulet d'Orleans, who worked on the famous *Bible of Charles V* preserved in The Hague. Even though there are differences in the actual formation of the letters between these two manuscripts—those in the *Missal* tend to be more vertical — Ehwald's observation must be clearly reaffirmed. In fact, a renewed study of some of the many surviving volumes made for Charles V shows a consistent common denominator to which the writing of the Gotha *Missal* naturally and clearly belongs.

However, the script of the Gotha *Missal* is particularly beautiful in its precision and regularity. A subtle rhythm and balance pervade each

<sup>2</sup>Erwin Panofsky, *Early Netherlandish Painting* (Cambridge, Mass., 1953), p. 27.

page, each of the finest unblemished vellum. The textually required versicles and responses, interspersed in smaller script, do not jar this rhythm, but rather are made to continue it. To this textual richness are added the small red initials over lacy blue penwork (or vice versa), the vigorous but related line endings, and the brilliant sparkle of the larger initials and their spiky yet graceful branch and leaf extensions painted in red, white, and blue with gold leaf. Great care and taste is evident throughout. Any random double-page opening of text is a sumptuous visual feast easily the equal in quality and character to the finest work in the manuscripts known to have been created for Charles V.

Study of the series of miniatures and their frames which adorn these pages shows (1) that this emphasis on quality is more than sustained, in fact, reaches extraordinary heights of refinement and beauty, and (2) that the relationship with Charles V, specifically with his royal atelier, becomes even clearer. First, let us consider some of the more obvious parallels with respect to frames and colors used for individual miniatures. Of the *Missal's* twenty-one small miniatures and a double-page frontispiece to the Canon of the Mass (Figs. 3-26 [Figs. 25 and 26 are in color on the center spread following page 185]), all but two of these (Figs. 16 and 25) are enclosed by a quatre-lobed frame within a rectangle with gold foliate corners. Nearly all of these frames are tricolored—blue, white, and red. Although this feature is not exclusive to books made for Charles V, he did own at least twenty-three manuscripts with miniatures framed in this manner. The figures in the miniatures are painted for the most part *en grisaille*; only in the flesh tones are there touches of pink and in certain exceptions pale blue or pink draperies are used. This use of *grisaille* is also characteristic of a number of manuscripts made for Charles V. The backgrounds are mostly of a single color modified by variegated decorative motifs: vine tendrils, checkerboards, and plaids. A multitude of small angels painted against a dark background characteristic in many of Charles' manuscripts is found but once in the *Missal* (Fig. 9). The only unique decorative fea-

ture in the *Missal* is the beautiful background of the Resurrection scene with its two birds perched on snaky, twisted vines, painted all in tones of deep blue. The general features of figures in *grisaille* set against colored backgrounds find their closest parallels in manuscripts created by Charles' own atelier, headed by his *valet de chambre*, Jean de Bruges, called Jean Bondol. This painter-illuminator is to be especially noted for his documented portrait-frontispiece of Charles V with Jean de Vaudetar in The Hague *Bible* and for the fact that he supplied the cartoons for the great series of *Apocalypse Tapestries* created for Louis I, Duke of Anjou and brother of Charles V.

There are several specific details which underscore the connection with the production of the Bondol manuscript atelier. The first is the use of the little dumpling or mushroom-like trees which may be seen in the four places in the *Gotha Missal* (Figs. 10, 13, 14, 16, 23). These little trees, often appearing in copses, constitute the hall mark for Bondol and his atelier, both formerly lumped together under the name of "Maître aux Boquetaux." In any case these trees or "Boquetaux" may be found repeatedly in at least seven manuscripts either given to Bondol or from his atelier dated from the period of circa 1356 to the middle 1370's. Likewise, a second detail may be observed in a *grisaille* lion on the *bas de page* of one page (Fig. 13), which finds close relatives in at least six manuscripts in the group, many of these in pairs, beginning with one of circa 1360 and the latest dating sometime before 1380. Similarly four related painted lions may be found to correspond to the painted one on the *Gotha Majesty* page (Fig. 26) which in this case is the symbol of Saint Mark. Sheep grazing in high grass as depicted in the Nativity miniature of the *Gotha Missal* (Fig. 10) may be seen in some of these manuscripts on at least four occasions. Single birds, delicately painted and perched on marginal leaf-work (Fig. 13), find repeated examples in three manuscripts of the group. The Arc of Heaven with God the Father which appears twice in the *Gotha Missal* (Figs. 9 and 13), may also be seen again, more than twen-

ty times in The Hague *Bible* alone. Also the bearded face on the Archangel Michael's shield (Fig. 23) identically repeats the shield of Goliath (fol. 134) in The Hague *Bible*. Paneled lecterns, altars, seats and sarcophagi, the latter sometimes with recessed quatre-lobed decoration, found in the Gotha *Missal* also occur again within the group of manuscripts and especially in The Hague *Bible*.

Compositional features, such as the whole layout of the Majesty page (Fig. 26), including the interlocking quatre-lobed frame with evangelist symbols, have already been compared by Dr. Bober with similar Majesty pages in The Hague *Bible* (fol. 3r) and in a *Hours and Psalter* (fol. 53r) of the 1370's, formerly belonging to Lord Lee, now to Cambridge's Fitzwilliam Museum (called *Lee Hours*). The position of the figure of the Enthroned Christ and the placement of the symbols of the Old Law (Tablets of Moses) and the New Law (Chalice and Wafer), the use of the spaces in the corners of the quatre-lobes for the Evangelists and/or their symbols is similar in each of these. Variation on this arrangement may be seen in another page in the *Lee Hours* where the central figure of Christ is replaced by a hieratic and symmetrical Trinity group (fol. 153r). Another interchange of this sort, keeping the frame with evangelist symbols, is found in *The Golden Legend* in the Bibliothèque Mazarine (fol. 1r) in which the crowned figures of the Virgin and Christ sit enthroned. (Incidentally, this page is one of the examples which illustrates the grisaille lions in the *bas de page*.) The interlocked quatre-lobed frame becomes misunderstood, and the figure of the Christ becomes more frontal in a *Bible* sold at Sotheby's in 1940.

Other parallels may be found for single compositions of the Nativity, the Ascension, and Coronation of the Virgin (Figs. 10, 6, and 18, respectively). The extremely unusual Trinity (Fig.



Figure 3. *Priest Presenting a Soul to Christ* (fol. 11r)

Figure 4. *Priest Singing Mass* (fol. 61r)

Figure 5. *Church and Synagogue* (fol. 65r)



Figure 6. *Ascension of Christ* (fol. 76v)

19) with God the Father holding a strangely asymmetrical cross finds an almost identical counterpart in the *Lee Hours* (fol. 217). The only explanation for this distortion of the cross and its placement to one side is the artist's apparent disinclination to interrupt the beautifully modeled drapery of the God Father. How visually and plastically confusing a symmetrical composition could be may be seen in the above-mentioned page (fol. 153r) in the *Lee Hours*. All of these individual motifs and compositional preferences firmly place the *Gotha Missal* within the production realm of Bondol's atelier and near the end of the third quarter of the fourteenth century.

The style and quality of the miniatures in the *Gotha Missal* sheds considerable light on the actual position the manuscript holds within this production and specifically to the work accepted today as from Bondol's own hand. Stylistically the miniatures may be divided into two groups of twelve and eleven miniatures each, even though Bondol may have made the preliminary and underlying sketches for them all. The first and finest group of twelve miniatures is characterized by an extremely subtle modeling of the

figures, their draperies and facial features. This is done primarily in terms of light and dark with occasional accents of color in the shading of the faces. This modeling establishes each figure as a convincing mass within a suggested ambient space. Such plasticity and painterliness becomes weaker and turns to elegant, yet more obvious, linear means in the second group of miniatures. A check with the collation of the manuscript shows neither of these two groups overlap on the same, complete vellum sheet nor even in the same gathering. Furthermore, the first group of miniatures (Figs. 3-13, 25, 26) is found mostly in earlier gatherings, numbers three, nine, ten, eleven, twelve, and sixteen; the second group (Figs. 14-24), in gatherings thirteen, fifteen, seventeen, eighteen, and nineteen.

The painterly plasticity of the figures in the first group especially invites comparison with Bondol's own hand as it has been recognized in the *Bible of Jean de Sy* (Paris, Bibl. Nat., Fr. 15397) of circa 1355, The Hague *Bible* dated 1371, and the best miniatures in Saint Augustine, *The City of God* (Paris, Bibl. Nat., Fr. 22912-22913) of 1376. Also very similar is the hand responsible for frontispiece miniatures for the large Aristotle, *Ethics* (Brussels, Bibl. Roy. MS. 9505-6, fol. 2v) dated 1372 and the best miniatures in the *Lee Hours* (fols. 41r, 48v, 53r, 73, 183r, 193r, 199r, 203r, 207r).

In fact, Panofsky's description of the miniatures in The Hague *Bible* could be applied to the finest group of miniatures in the *Gotha Missal*:

Figures and objects are rendered with a broad, fluid brush, a . . . pictorial tendency . . . evident throughout. Strong local colors that would tend to separate one area from the other are suppressed in favor of subdued tonality, and the interest is focused not only on the plastic form, but also on the surface texture of things: on the specific

tactile qualities of wool or fleecy animals' coats as opposed to flesh of wood or stone as opposed to metal.

The Nativity on folio 16 recto in the *Gotha Missal* (Fig. 10) is, for example, a masterpiece in the play on textures of this sort: in the woolly sheep as opposed to the ruddy flesh of the New-born Child, in the hoary scrubbiness of the head of Joseph versus the soft, smoothly modeled drapery or fuzzy grey-green turf. The sarcophagus-like and reddish manger has the hard, enameled surface of a newly painted crib.

There are no buildings in the *Gotha Missal* as there are in *The Hague Bible*, yet space is suggested by foreshortened pieces of furniture or hints of a receding ground plane. There is a sense of limited reality, a convincingness—what Panofsky calls a “honest straightforward veracity” to Biblical events staged in an environment with such details as casually hung altar cloths, crumpled pillows, seats, thrones, lecterns, altars, chalices, grassy turf, and clumpy trees. All elements are depicted in an appealing pictorial manner and with a sense of visual delight in nuances of shading and color, tight but convincing space arrangements, fluid draperies, and expressive faces.

The movement of figures in action may be seen vividly in the sweep of the priest's arms, cloaked in white, as he reaches out to receive the Christ Child (Fig. 8), in the stride of the Risen Christ as he steps out of the tomb (Fig. 12), in the upward gesture of one of the Magi as he points to the star (Fig. 11), in a homely detail familiar to all parents, the kicking New-born Babe (Fig. 10), and in the gesticulation of the Child in the Adoration of the Magi (Fig. 11). A subtle contrast in arrested figurative movement may be seen in one miniature where the figure symbolizing the Church and the New Law stands in a triumphant contraposto pose beside the crumpled



Figure 7. *Pentecost* (fol. 79r)

Figure 8. *Presentation in the Temple* (fol. 108r)

Figure 9. *Annunciation* (fol. 110r)



Figure 10. *Nativity* (fol. 16r)

Figure 11. *Adoration of the Magi* (fol. 17v)

Figure 12. *Resurrection* (fol. 69r)

and collapsing symbol of the Synagogue and the Old Law (Fig. 5). Another contrast may be observed in the assertive gesture of the Annunciation Angel and the receptive, if reticent, stance of the Virgin (Fig. 9).

With longer contemplation of these miniatures, certain variations and emphases become noticeable and increasingly insistent. It is possible to observe three modes of expression within the first or finest group of miniatures just discussed. While it is too soon to call them different hands, these modes find echoes in the manuscripts from Bondol and his atelier. The first mode emphasizes delicacy and refinement. The figures are more elongated and elegant. Their draperies are intricately curvilinear although still modeled in terms of light and shade. This mode may be seen in magnificent fashion in the Canon frontispieces (Figs. 25 and 26) and in the miniature of the Church and the Synagogue (Fig. 5). Two other miniatures (Figs. 3 and 4) seem close to these in emphasis. Whence comes this refined eloquence? Somehow it seems to balance the contributions of the earlier Paris tradition of Jean Pucelle (active ca. 1320–30) and the northern predilection of Bondol. Pucelle pioneered in the method of grisaille painting with plastic modeling in the draperies combined with linear elegance in the faces. The five above-mentioned miniatures in the *Gotha Missal* lean towards Pucelle in matters of proportion and emphasis on elongated elegance, although even Pucelle's residual linearism is modified in the modeling of the faces and hands. The closest contemporary echo of this mode may be seen in the paintings on the *Altar Cloth of Narbonne* of the mid-1370's in the Louvre, in re-



Figure 13. *Ad te levavi animam meam.* (fol. 11r)

Initial page of text of the *Missal* with miniature, *Priest Presenting a Soul to Christ* (compare Figure 3).



**D**ominica prima adventu dni officiu

**D**te letamini animam meam teis me  
us in te confido non exultam. neque  
revertar me unquam. et tunc univet  
si qui te expectant non confundentur.

**Q**uas tuas domine demonstra michi et semitas  
tuas ecce me. **Evoniae. Gloria in excelsis non  
dicatur in diebus totius adventus. s. in festis. in  
le in die adventu intravenit. ceter die. oia**

**E**terna qd domine potentiam tuam et ue  
ni. ut ad uniuersitas. precatori nudi  
peruenis. tenebamur protegente en  
di. te uocant sapian. **Qui uisus ad romanos**

**R**ies. **S**cientis quia uia est. iam  
nos te sompno surgere. Nunc enim  
propior est nra salus. qm am ar  
didimus. Nos precetur. dies aut  
appropinquauit. Noiamus ergo opra tene  
brarum. et induamur arma lucis sicut in die  
sonete ambulamus. Non in comestacionib;  
et ebrietatibus. no in cubilibus et in pudicijs.  
no in conuersione et emulacione. Sed in diuini  
ni domini uelut spm. **Respnsorij**

**M**uisti qui te expectant non confundentur do  
mine. **Q**uas tuas domine notas sic  
michi et semitas tuas ecce me. **Alclupa. V. O stru**  
te nob dile miam tuam et saluare tui da nob. **pla**

**S**alus coram inchoans mundi uita. **T**ur se  
pucna et retempo ad uer nra. **C**ondolens  
humana pite sed a te temptantis inuicua.

**Q**on. **l**ingens excelsa ad ista vna propua de  
menaa. **Q**or tua spontanea grana assunens

humana. **Q**ue fuerant perditu omnia saluati ter  
ra. **Q**eris mundo gaudia tu ammas et copia.  
**Q**oltra qd copia ut possideas lucid nohinc habi  
taula. **Q**uicunq; p. uno uultu in sermo nos  
litra. **Q**uam fia hinc magna iudicabis omnia.  
**Q**ompn stola incorrupti nohinc ma subterquam  
mor uelut quomq; nra. **S. d. in matrum.**

**I**n uo tpe. **Q**um appropinquasset  
ut ierusalem et uiculis lecti plage ad  
montem oliuet. tuc misit duos disci  
pulos dicens eis. Ite in castellum qd  
contra uos est. et stam inuenietis a  
stram alligatam. et pullum cui in  
sontur et adducite michi. **E**t si quis uobis a  
liquid dixerit. dicit qui a dominis hinc op  
habet. et confitum dimittit eos. **N**o aut totu  
facium est. ut adimpleretur quod dictu est p  
proprietam dicitur. **D**icit hinc sion. **E**ce  
re tuus uenit tibi mansuetus. **S**cdns super  
aliam et pullu suu subingulis. **E** uictos et  
discipuli. fecerunt sicut preceperat illis dicit.  
**E**t adire uenit aliam et pullum. et impo  
suerunt super eos uestimenta sua. et cum de  
super sctce fecerit. **P**lurima air tuta sta  
nerit uestimenta sua lura. **A**ly air cedant  
ramos de arborib; et stendunt in uia. **T**ute  
autem que preceperat et que sequuntur.  
clamatant dicitur. **O**lania suo pado. **I**t  
nedicatus qui uenit in noie domini. **Q**redo  
in unum deum. **o. f. f. e. d. u. m.**

**A**d te domine letamini animam meam teis me  
in te confido non exultam. neq; uertar me  
unquam. meo etiam unuet qui te expectant non co  
fundentur. **scatia.**

**H**ec lana nos qd domine potenti uirtute  
militatos. ad suum faciant puriores uen  
it principium. **o. d. o. m. i. n. u. s. d. a. b. i. t. t. e. m. q.**

**S**icut et terram dabit fructu sui. **u. s. t. o. d.**  
us sapianus domine misericordiam tu  
am in medio templi tui. et repacionis  
prie uenitua sollempnia congruis sonorb;  
precedamus. **o. g. e. b. i. i. a. r. o. b. i. a. p. t. i. p.**

**R**ni. **P**ancius etote. usq; ad aduc  
tunt domini. **E**t agricola exoret  
pced suu fructum terr. **p**ancius se  
rens dicit accipiat temporeum et serua  
num ymbrem. **p**ancius igitur etote et uos  
confirmate cora uia quoniam ad uentus  
domini appropinquauit. **N**olite igemiscere





Figure 14. *Saint Andrew* (fol. 103r)



Figure 15. *Saints Peter and Paul* (fol. 114v)  
168

lated paintings on a Bishop's miter preserved in the Cluny Museum, and in the miniatures in the *Works* of Guillaume de Machaut of circa 1370 (Paris, Bibl. Nat. Fr. 1584, especially fol. E).

The second mode is less elegant, the draperies simpler, the figures stockier and more massive. This emphasis closely parallels the style of the finished miniatures in the *Bible of Jean de Cy*, as in a miniature of the separation of Abraham and Lot, (fol. 14), the majority of the miniatures in *The Hague Bible*, the frontispiece miniatures of the Aristotle *Ethics* in Brussels, several important miniatures in the *Lee Hours*, the best miniatures in the Saint Augustine *City of God* in Paris, and the frontispiece for *Golden Legend* in the Bibliothèque Mazarine (fol. 1r). (Cf. Figs. 6-9).

Closely related to these comparative examples, however, are three other miniatures in the *Gotha Missal* which might be considered representative of a third mode: the Nativity, the Adoration of the Magi, and the Resurrection (Figs. 10-12). The elements of intense psychological fervor or inner compulsion and anxiety seem to motivate some of the figures which people these miniatures. This is particularly evident in the crouching Joseph, the kneeling Magi and the haunting image of the Risen Christ. This visionary and psychological emphasis is especially evident in many miniatures in *The Hague Bible* and in one of the miniatures in the *Tite Live, History of Rome* (Paris, Bibl. St. Geneviève, 777, fol. 316r). The only difference is that the *Missal* figures created in this mode are less substantial and less massive. They lack weight and seem almost ethereal in contrast to the sturdier figures in *The Hague Bible* and in the miniatures created in the second mode in our *Missal* mentioned above.

Similarly, two more modes or emphases may be observed within the second large group of miniatures in the *Missal*. Both of these have in common an increased use of outline and less subtle modeling in terms of light and shade. The first mode of this group, exemplified in Figures 14-18, combines squattier figures, squarish heads, and greater emphasis on the setting as in diagonal hills or curved ground line. In contrast, the second mode, seen in Figures 19-24, tends to have



more pointed heads and in four cases utilizes casually hung curtains to suggest interior spaces. This mode is characteristic of the better than average quality of the bulk of the painted work produced by the Bondol atelier. At its finest moments, as in the Trinity miniature (Fig. 19), it approaches the quality of the second mode of first group.

Three modes have been cited within the plastic group of miniatures and two within the linear group. The inevitable question is whether these modes are the result of the work of different painters. Clearly the two main groups are the result of at least two separate artists, the second dependent on the inspiration of the first but lacking its remarkable subtlety and expressiveness. Beyond this it is tempting to say the miniatures in mode two of the plastic group (Figs. 6-9) are closest to the painterly directness of Bondol himself. Such questions may never be resolved, although close study of the comparative works in the original may yield some harvest in this direction. (Certainly it can't be done with photographs.) The important point at this time is to acknowledge the probability of Bondol's genius underlying this all.

Bondol's stature may be seen in the way he goes beyond his native and rustic inclinations to build on the pioneering contributions of Pucelle in his use of grisaille, plastic drapery, stage-like space settings, and psychological observation. He carries over in an imaginative way compositional elements from Pucelle, too. This is borne out in a check of comparable scenes in Pucelle's exquisite *Hours of Jeanne d'Evreux* preserved at the Cloisters in New York. Especially revealing is a comparison of the miniatures of the Annunciation, Nativity, Adoration of the Shepherds, Presentation, and Resurrection. Interestingly, the Nativity in the *Gotha Missal* seems to be the contraction of Pucelle's Nativity and Annunciation



Figure 16. *Saint Mary Magdalene* (fol. 116r)

Figure 17. *Saint Peter* (fol. 117v)

Figure 18. *Coronation of the Virgin* (fol. 119v)

uenit illum p̄ca. Et stans sup illam ip̄ra  
uit febr̄: et dimisit illam. Et continuo  
surgens: ministrabat illis. Cū sol autē  
occidisset: omēs qui habebant infirmos ua  
r̄is languoribus: ducebant illos ad eū.  
Et ille singularis manus imponens: cura  
uit eos. Et r̄ant autem demonia a mul  
tis damiana: et dicitur: quia tu es fili  
dei. Et incipiens non sinit ea loq̄: quia  
sciebant ip̄m eē ip̄m. Facta autē die egres  
sus iuit in desertum locum: et tunc requi  
erebant eum. Et uenerunt usq̄ ad ip̄m:  
et detinebant illum ne discederet ab eis. Et  
dixit illis ait. Quia et alijs ciuitatib: opor  
tet me euāgēl̄: aut regnum dei: quia dico mi  
his sum. et erat p̄dicans in synagogis ga  
lylee. offerens. **S**piritus saluus mee i die da  
mani uate coram te iactat oīs mea in conscri  
tuō dñe. **S**piritus. **Q**uia q̄s do. p̄ca. **Q**uia  
ascendens. **Q**ommuuantes. **Q**uia g  
co. **Q**on nos etiam op̄tanos. ueniam ad in  
teritū illā: et gaudebit cor: uim. illā. **Q**uia  
**S**ancti spiritus.



**S**piritus sit sc̄a de sc̄a trinitate offi  
munitas atq̄: diuina unitas conscri  
bitur et quia fecit nobis sc̄um m̄lcer  
cordiam suam. **S**piritus  
interem et filium ai sc̄o sp̄i. oīā dō  
**Q**uia sempiternus deus qui dediti familis  
tuis in confessione uare fidei etne tri  
nitatis gl̄iam agnoscere: et in potentia ma  
iestatis adorare trinitatem: q̄s. ut euident

fidei ad omib: semp inuuant adūsis. p̄do.

**S**piritus. **Q**uia ad corinthios.  
domini nostri ih̄u xp̄i: et caritas dei  
et communicatio sui sp̄i sit semp in oib:  
nobis. amen. **S**piritus es dñe qui inuenis  
abyssos et sedes sup ierusal̄m. **S**piritus  
h̄i quia fecit nobiscū misericordiam suam. **S**piritus

**S**piritus patrem et filium cū sc̄o sp̄i lau  
demus et supercretemus eū i sc̄a. **S**piritus  
to dñi celi firmat sunt et sp̄i oīs eius omis lit  
corum. **S**piritus

**S**piritus ueritatem uenerunt trinitatem  
p̄m ueritatem. **S**piritus p̄sonas asserentes  
personali differentes a se differentes. **S**piritus  
h̄i idem sunt unū substantiā nō trī  
p̄ncipia. **S**piritus dicitur tres ut sc̄a. simplex trī  
eū h̄i nō triplex sc̄a. **S**piritus et simplex  
p̄te. simplex uelle simplex uolūta sc̄a sit sc̄a

**S**piritus dicitur dicitur. **S**piritus sc̄a  
nō est sc̄a. **S**piritus proles sc̄a sc̄a sc̄a  
unus et h̄i sc̄a h̄i quaedam p̄ca. **S**piritus  
unū nūm. unū sp̄itudo: unū lūm. hoc  
una q̄d alia. **S**piritus proles est equalis. nō h̄i  
tollit p̄sonalis amtor dicitur. **S**piritus  
sc̄a: sc̄a sc̄a ab unū: procedit o nē dō  
humana r̄one capi possunt h̄e p̄sonē nō h̄i  
dicitur. **S**piritus dicitur sc̄a. nō h̄i sc̄a  
aut sc̄a sc̄a sc̄a sc̄a. **S**piritus dicitur p̄ter  
sc̄a. nō h̄i sc̄a p̄ter eū qui creat sc̄a sc̄a

**S**piritus ut formalis sc̄a sc̄a et final sed  
nō p̄ materia. **S**piritus loquitur p̄sonis nūm  
transcendit in omis excedit in genia. **S**piritus  
gignit q̄ p̄ se. me nō sc̄a sc̄a p̄ se. h̄i sc̄a  
nō dubia. **S**piritus sc̄a ne sc̄a sc̄a et a uia nō  
dicitur in sc̄a sc̄a. **S**piritus sc̄a sc̄a sc̄a  
moēs. nō attendat ad eū quos dicitur  
sc̄a. **S**piritus in h̄i de gl̄iamur. nos in uia nō  
dicitur sc̄a sc̄a. **S**piritus sit laus in  
tam sit et h̄i p̄ sc̄a sc̄a sc̄a gl̄ia. amen.  
euāgēl̄. **S**piritus p̄ncipio erat ubi. Requie  
in nat dñi. **S**piritus. **S**piritus sit deus pater  
in genitas q̄ de sc̄a sc̄a q̄ sc̄a sc̄a nobis  
in misericordia sua. **S**piritus

**S**piritus quādam dicitur p̄ter tu sc̄a  
sc̄a sc̄a inuocacionem huius obla  
tionis hostiam. et p̄ tam nō sc̄a sc̄a  
in p̄te unū sc̄a sc̄a. p̄ter. p̄ter.  
**S**piritus unū genito. **S**piritus  
unū sc̄a et uiam omib: uidentib: sc̄a sc̄a  
et quia fecit nobiscū misericordiam suam. **S**piritus

**S**piritus quādam dicitur p̄ter tu sc̄a  
sc̄a sc̄a inuocacionem huius obla  
tionis hostiam. et p̄ tam nō sc̄a sc̄a  
in p̄te unū sc̄a sc̄a. p̄ter. p̄ter.  
**S**piritus unū genito. **S**piritus  
unū sc̄a et uiam omib: uidentib: sc̄a sc̄a  
et quia fecit nobiscū misericordiam suam. **S**piritus

**S**piritus quādam dicitur p̄ter tu sc̄a  
sc̄a sc̄a inuocacionem huius obla  
tionis hostiam. et p̄ tam nō sc̄a sc̄a  
in p̄te unū sc̄a sc̄a. p̄ter. p̄ter.  
**S**piritus unū genito. **S**piritus  
unū sc̄a et uiam omib: uidentib: sc̄a sc̄a  
et quia fecit nobiscū misericordiam suam. **S**piritus

**S**piritus quādam dicitur p̄ter tu sc̄a  
sc̄a sc̄a inuocacionem huius obla  
tionis hostiam. et p̄ tam nō sc̄a sc̄a  
in p̄te unū sc̄a sc̄a. p̄ter. p̄ter.  
**S**piritus unū genito. **S**piritus  
unū sc̄a et uiam omib: uidentib: sc̄a sc̄a  
et quia fecit nobiscū misericordiam suam. **S**piritus

**S**piritus quādam dicitur p̄ter tu sc̄a  
sc̄a sc̄a inuocacionem huius obla  
tionis hostiam. et p̄ tam nō sc̄a sc̄a  
in p̄te unū sc̄a sc̄a. p̄ter. p̄ter.  
**S**piritus unū genito. **S**piritus  
unū sc̄a et uiam omib: uidentib: sc̄a sc̄a  
et quia fecit nobiscū misericordiam suam. **S**piritus

**S**piritus quādam dicitur p̄ter tu sc̄a  
sc̄a sc̄a inuocacionem huius obla  
tionis hostiam. et p̄ tam nō sc̄a sc̄a  
in p̄te unū sc̄a sc̄a. p̄ter. p̄ter.  
**S**piritus unū genito. **S**piritus  
unū sc̄a et uiam omib: uidentib: sc̄a sc̄a  
et quia fecit nobiscū misericordiam suam. **S**piritus



OPPOSITE

Figure 19. *Trinity* (fol. 82v)

ABOVE

Figure 20. *De Corpore Christi* (fol. 83r)

ABOVE RIGHT

Figure 21. *Birth of Saint John the Baptist*  
(fol. 113v)

to the Shepherds; the first step in this contraction may be seen in a Franciscan *Breviary of Blanche of France* preserved in the Vatican Library (Cod. Urb. 603, fol. 127r). Yet in all of these comparisons the contrast is clear. Bondol takes plastic modeling a step further in more consistently including the whole figure. Furthermore, he supplies his own observations of nature and life. On abandoning Pucelle's delicate elegance, he substitutes a vigor and forthright character all his own. In so doing he not only injects new life in place of the waning Pucelle tradition but with his own hand and the aid of his skillful and accomplished atelier creates masterpieces fit for a king. The *Gotha Missal* is such a masterpiece.

WILLIAM D. WIXOM  
*Associate Curator of Decorative Arts*

### Collation of the *Gotha Missal*

1<sup>4</sup>, 2<sup>6</sup>, 3-8<sup>8</sup>, 9<sup>4</sup>, 10<sup>2</sup>, 11-18<sup>8</sup>, 19<sup>6</sup>, 20<sup>8</sup>, 21<sup>1</sup>, 22<sup>8</sup>, 23<sup>7</sup>, 24<sup>6</sup>, = 164 leaves. Complete.

Old foliation present as follows: sig. 3<sup>1</sup>-9<sup>4</sup>, f. i-1ii; sig. 11<sup>1</sup>-21<sup>1</sup>, liii-vi<sup>xxxi</sup>; sig. 22<sup>1</sup>-23<sup>6</sup>, vi<sup>xxxiii</sup>-vii<sup>xxvi</sup>. Modern foliation, 1-164. One unfoliated, blank end leaf at the beginning.

The leaves after 21<sup>1</sup> and 23<sup>7</sup> were certainly blanks—no loss of text is apparent.



## Gotha *Missal* Miniatures

Folio 1 recto, *The Trinity* (left column) and  
*The Resurrection* (right column) (Figures 1 and 2)

Folio 11 recto, *Ad te levavi animam meam*  
(Figures 3 and 13)

Folio 16 recto, *The Nativity* (Figure 10)

Folio 17 verso, *The Adoration of the Magi* (Figure 11)

Folio 61 recto, *A Priest Singing the Office* (Figure 4)

Folio 63 verso, *The Crucifixion* (Figure 25, page 186)

Folio 64 recto, *Christ in Majesty* (Figure 26, page 187)

Folio 65 recto, *The Church and the Synagogue* (Figure 5)

Folio 69 recto, *The Resurrection* (Figure 12)

Folio 76 verso, *The Ascension* (Figure 6)

Folio 79 recto, *Pentecost* (Figure 7)

Folio 82 verso, *The Trinity* (Figure 19)

Folio 83 recto, *De Corpore Christi* (Figure 20)

Folio 103 recto, *St. Andrew Being Tied to the Cross*  
(Figure 14)

Folio 108 recto, *The Presentation in the Temple* (Figure 8)

Folio 110 recto, *The Annunciation* (Figure 9)

Folio 113 verso, *The Birth of John the Baptist* (Figure 21)

Folio 114 verso, *SS. Peter and Paul* (Figure 15)

Folio 116 verso, *St. Mary Magdalene* (Figure 16)

Folio 117 verso, *St. Peter* (Figure 17)

Folio 119 verso, *The Coronation of the Virgin* (Figure 18)

Folio 122 verso, *The Birth of the Virgin* (Figure 22)

Folio 124 verso, *The Archangel Michael* (Figure 23)

Folio 127 recto, *All Saints* (Figure 24)



Figure 22. *Birth of the Virgin* (fol. 122v)

Figure 23. *Archangel Michael* (fol. 124v)

Figure 24. *Apostles and Saints* (fol. 127r)

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*Historiated Bible* (ca. 1360), Copenhagen, Thott 6, 2<sup>o</sup>; *Gyldne Boger* (Copenhagen, 1952), no. 96, pl. XV. Guillaume de Machaut, *Works* (ca. 1370), Paris, Bibl. Nat., Fr. 1584; Martin, pls. 47, 48.

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*Hours and Psalter*, "Lee Hours" (1370's), Cambridge, Fitzwilliam Museum, MS. 3-1954; *Burlington Magazine*, XCVII (1955), p. 267, figs. 29, 30, 32; *Catalogue 100* (Kraus), pl. XXVII.

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I am indebted to Dr. Harry Bober who generously has lent me his photographs of the *The Hague Bible* and the *Lee Hours*.

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*Altar Cloth of Narbonne* (Paris, ca. 1375), grisaille on silk, Paris, Musée du Louvre; Panofsky, pp. 41, 42, 44-46 . . ., note 42<sup>1</sup>, fig. 29; Molly Teasdale Smith, "The Use of Grisaille as a Lenten Observance," *Marsyas*, VIII (1957-1959), 43-54.

*Apocalypse Tapestries* (late 1370's), Angers Cathedral; André Lejard, *Les Tapisseries de l'Apocalypse* (Paris, 1942); Panofsky, p. 38 ff, fig. 25.



21 *Angel of the Annunciation*,  
France, mid 14th century.

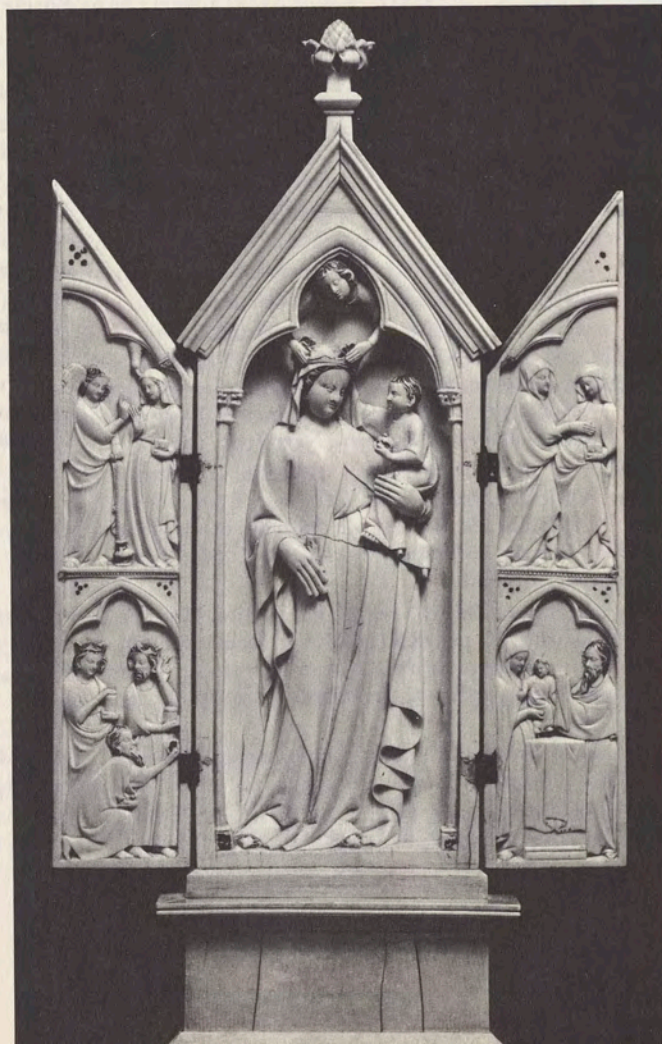


24 *Ivory Triptych*, France, late 14th century.

## Gothic Art

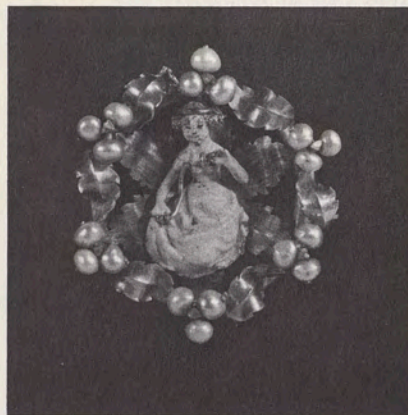
1360-1440

Catalogue begins on page 200.



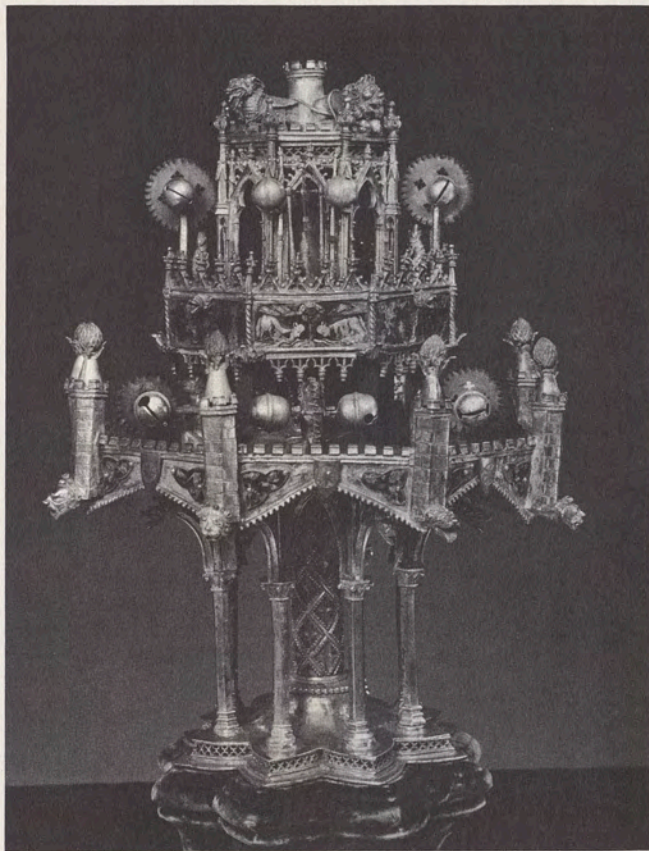


36 Annunciation (opposite) and Descent from the Cross, France, Paris (?), early 15th century.



35 Medallion, France, Paris (?), ca. 1400.

33 Table Fountain, France, late 14th century.



25 *Madonna and Child*, France (?), 14th century.

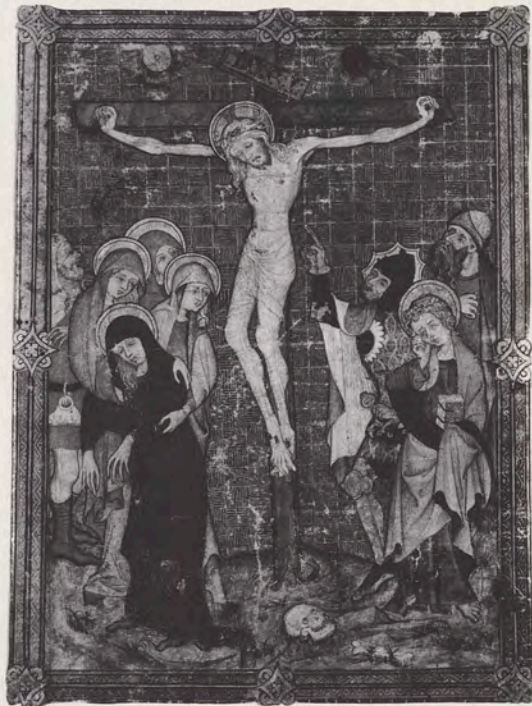


49 Orphrey: *Tree of Jesse*,  
England, late 13th–  
third quarter 14th century.



22 *Figure of Christ from a Crucifix*,  
France, Paris (?), mid 14th century.

9 *Crucifixion*, Flanders, Bruges, 1385–1390.







23 *Madonna and Child*, France,  
Central Loire Valley (Loiret), ca. 1385–1390.



34 Triptych (exterior with shutters closed),  
France, Paris, ca. 1400.

38 *Leopard d'or*,  
Edward III (1360)  
Anglo-Gallic issue.





2 House Altar, Austria, Salzburg, late 14th century.





1 *Holy Trinity*, Bohemia, ca. 1400.

5 *Madonna and Child*, Upper Austria, ca. 1370–80.





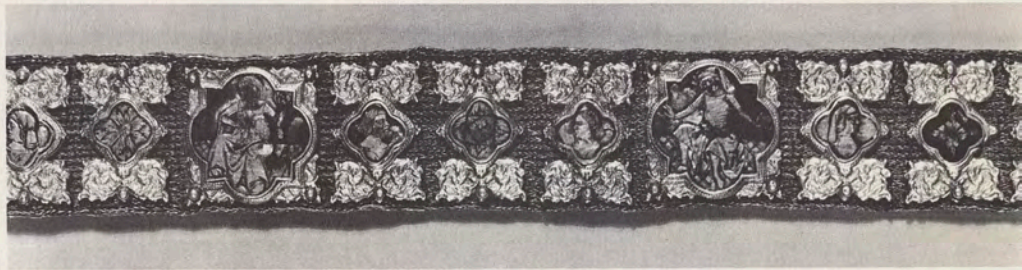
58 *Madonna and Child*, Silvestro dei Gherarducci,  
Italian, Florentine, ca. 1380–1390.

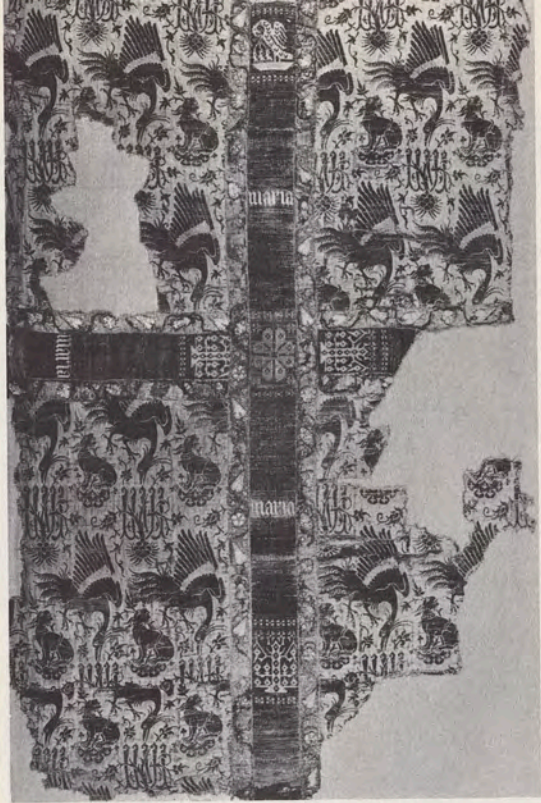


90 *Mourning Virgin*, Italy,  
Tuscany, late 14th century.



91 *Girdle*, Italy, Siena, late 14th century.

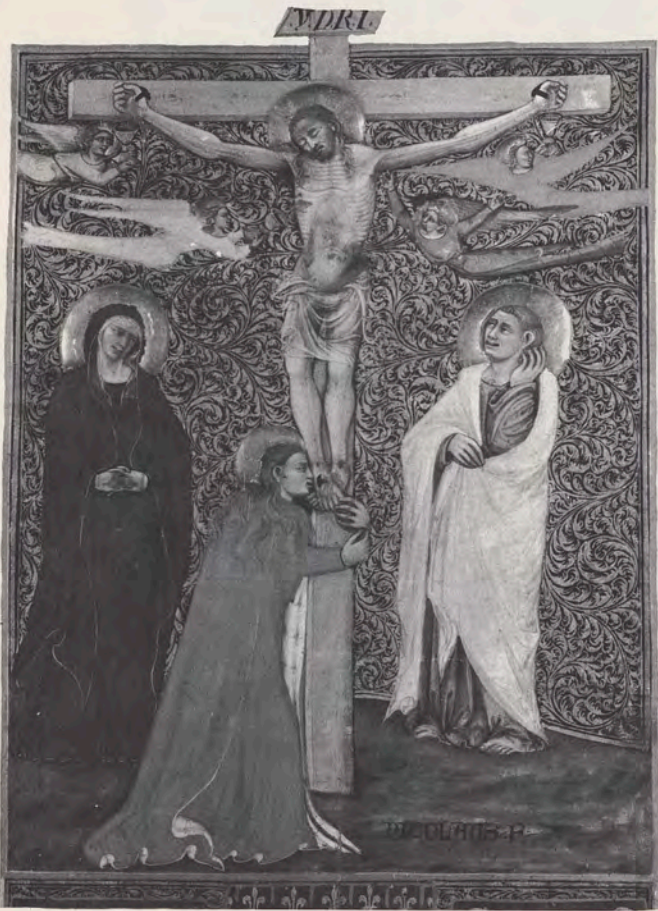




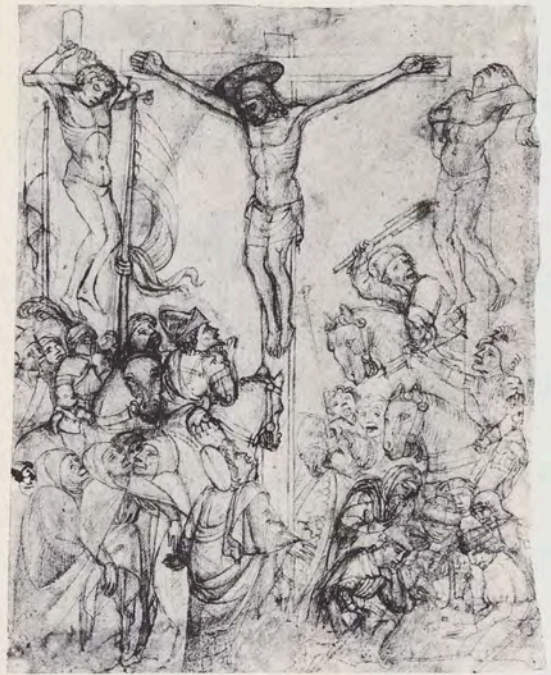
94 Chasuble Fragment, Italy, Lucca (?), 14th century.

59 *Christ and Virgin in Glory*, Silvestro dei Gherarducci, Italian, Florentine, ca. 1390–1400.





62 *Crucifixion*, Nicolo da Bologna, Italian, Bolognese, late 14th century.



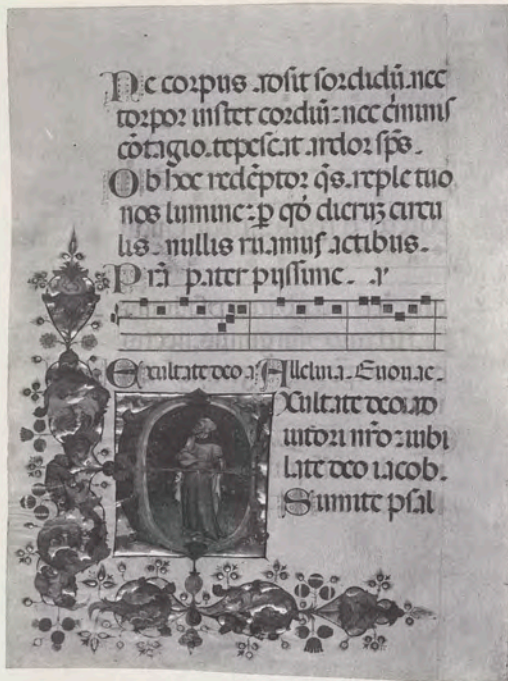
84 *Crucifixion*, Italy, Verona, ca. 1400, close to Altichiero Altichieri.

86 *Navicella*, Parri Spinelli, Italian, second quarter 15th century.



101 *Woman's Belt*, Italy, Lombardy, probably Milan, first half 15th century.





60 *Accidia and Her Court*, Italy, late 14th century.

65 Antiphony Leaf with David,  
 Italy, Bologna (?), early 15th century.

78 *Horse Race in Florence*, Florence, ca. 1417–1418.





61 *Coronation of the Virgin*, Italy,  
Tuscany, late 14th century.



64 *Prophet*, Lorenzo Monaco or Matteo Torelli,  
Italian, Florentine, ca. 1409–1413.

76 *Madonna and Child with the  
Temptation of Eve*,  
Master of Ancona, Italian,  
Marchigian, early 15th century.



93 *Resurrection*, Geri Lapi (?), Italian,  
Florence, late 14th century.





87 *Saint John the Evangelist*,  
Italy, Tuscany, ca. 1400.

OVERLEAF

- 11 (Figures 25 and 26 for article beginning on p. 158) *The Crucifixion and Christ in Majesty, Missal* (fols. 63v-64r), illuminated by Jean Bondol and his atelier, France, Paris, ca. 1375.



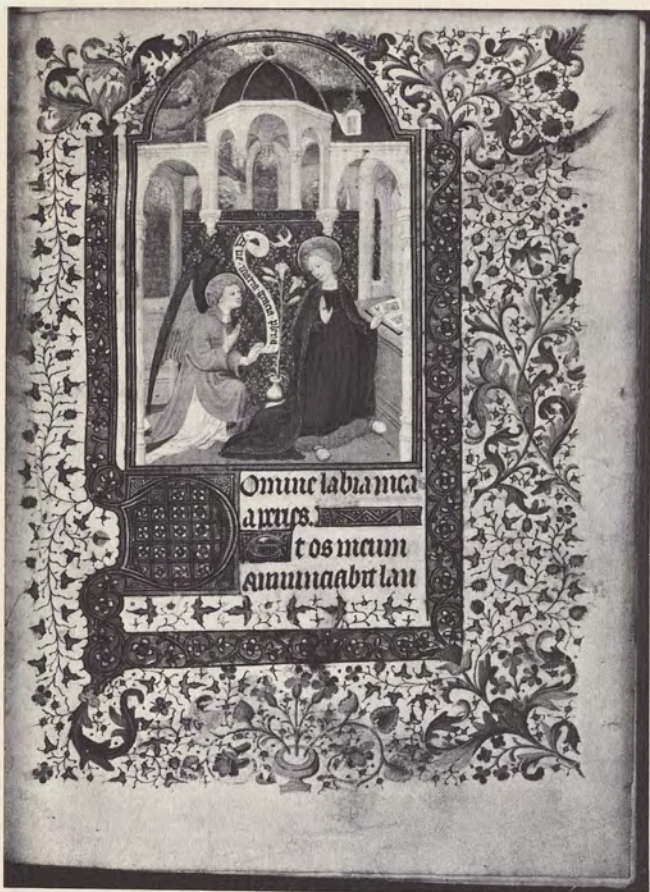




13 *Adoration of the Magi*, France, Paris, Atelier of Boucicaut Master, ca. 1410–15.

28 (right), 29 (below left), and 30 *Mourners*, Claus Sluter and Claus de Werve, Franco–Netherlandish, early 15th century.





14 *Annunciation, Book of Hours* (fol. 50r) illuminated by a follower of the Boucicaut Master, France, Paris, ca. 1420.



15 *Madonna and Child with Angel, Book of Hours* (fol. 198r) France, Paris, Related to the Bedford Atelier, ca. 1420.



27 *Crowned Head*, France, Champagne (?), early 15th century.

67 *Annunciation*, Belbello da Pavia, North Italian, ca. 1430–40.



102 Italy, Venice,  
15th century.





66 *Gregor Fucci Kneeling Before Christ*,  
Stephano Libri (?), Italian, Veronese, ca. 1430.



85 *Madonna and Child*, Italy,  
Verona, early 15th century.

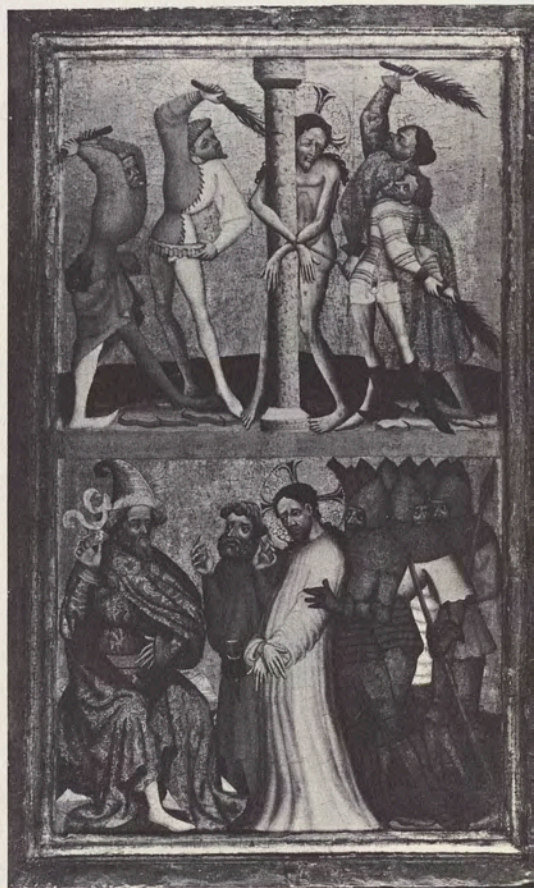
68 *Christ in Majesty*, Michelino Molinari da Besozzo, Italian, Milan, early 15th century.



6 *Madonna and Child*,  
South Bohemia, ca. 1400–1410.



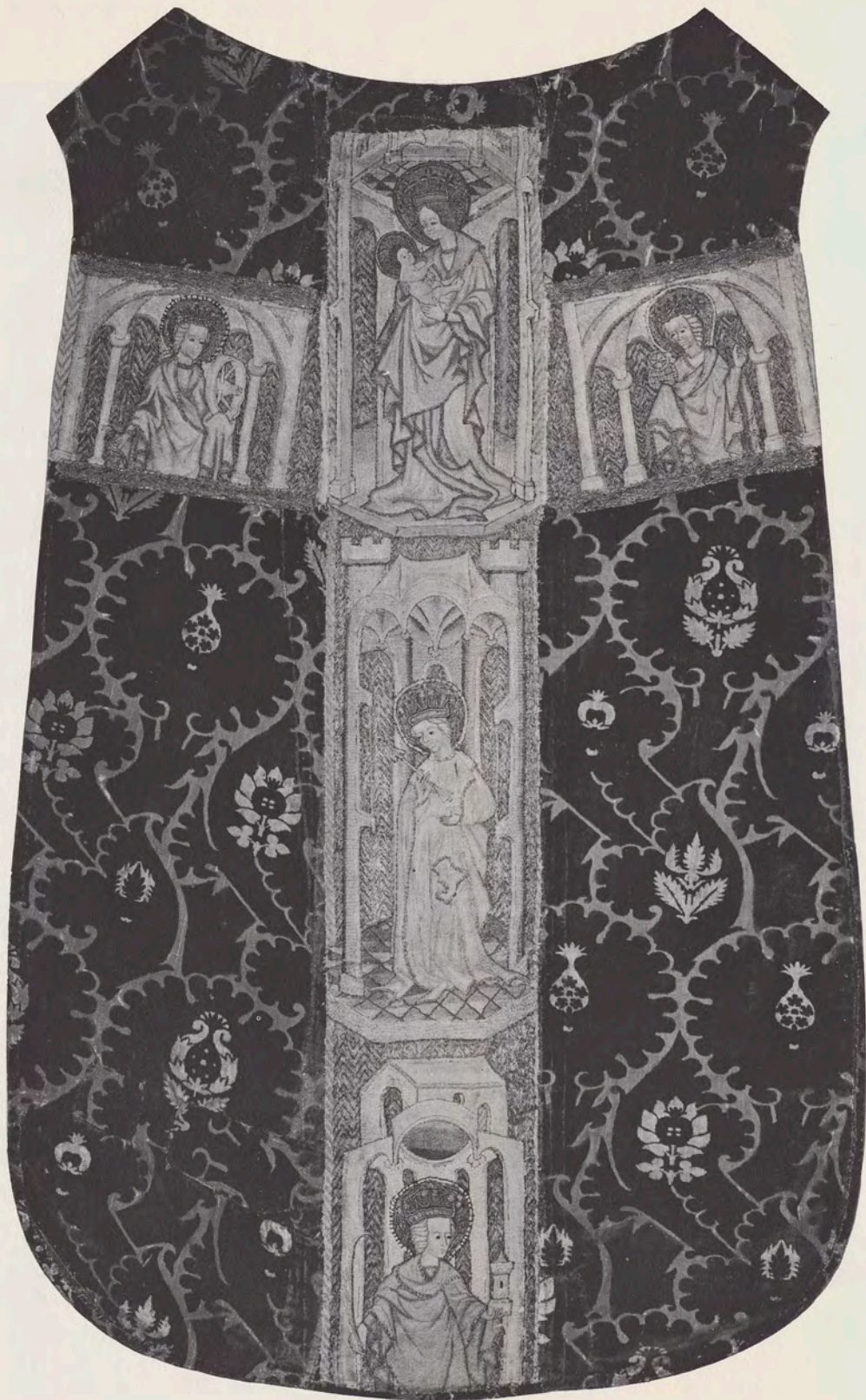
4 *Passion Scenes*, Austria,  
Salzburg, early 15th century.







51 *Coronation of the Virgin*, Master of the Fröndenberger Altar, German, Westphalian, ca. 1410–1420.



8 Orphries, Bohemia, early 15th century;  
Chausuble, Italy, ca. 1420.

7 *Madonna and Child*, Austrian artist from Styria  
working in the South Tirol, ca. 1420.

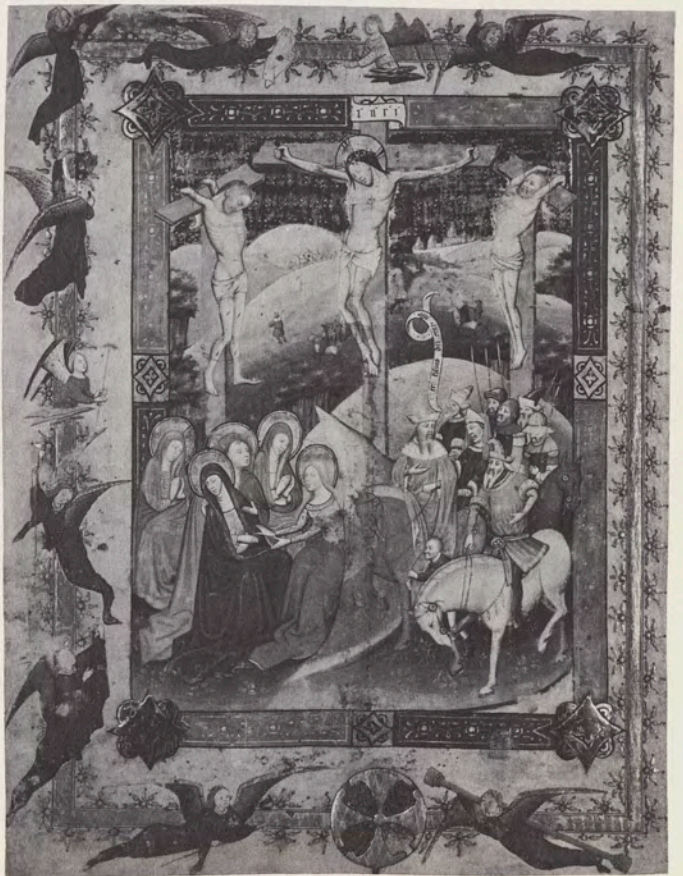


50 *Christ Crowned with Thorns, Christ Carrying Cross*,  
Germany, ca. 1410 (verso below).



83 *Adoration of the Magi*,  
Giovanni di Paolo, Italian,  
Sieneese, before 1445.

56 Leaf from a Missal:  
Frontispiece for the Canon of the Mass  
showing the Crucifixion,  
Miniature painted by the Master of  
Otto van Moerdrecht,  
Guelders-Overijssel, active 1415.



79 *Madonna and Child*, Master of 1419,  
Italian, Florentine, 1419.



81 *Crucifixion  
with Saint Francis*,  
Sassetta, Italian,  
Sieneese, ca. 1437-44.

20 *Bishop Saint Louis of Toulouse with Donor*,  
Southern France, Toulouse (?), ca. 1425.



74 *King David*,  
Master of the  
"Vitae Imperatorium,"  
Italian, Milanese,  
first half  
15th century.



72 *Peter Fishing*, Italy, Lombardy, probably Milan,  
second quarter 15th century. (Detail)



71 *Virgin as Queen of Heaven*, Italy, Lombardy,  
probably Milan, second quarter 15th century. (Detail)





17 *Crucifixion*, France, Region of Cambrai, ca. 1440.

73 *Madonna of Humility*, Italy, Lombardy, probably Milan, second quarter 15th century. (Detail)



92 *Processional Cross*, Italy, the Abruzzi, ca. 1440.



# Catalogue

## ABBREVIATIONS

*Measurements: height precedes width and depth.*

### EXHIBITIONS

- Berkeley (1963)—Berkeley, University Art Gallery, 1963: Pages from Medieval and Renaissance Illuminated Manuscripts. Catalogue.
- Boston (1883)—Boston, Hollenden Gallery of Old Masters, 1883–4: Foreign Art Exhibition.
- Boston (1940)—Boston, Museum of Fine Arts, 1940: Art of the Middle Ages. Catalogue.
- Buffalo (1953)—Buffalo, Albright Art Gallery, 1953–1954: Art in the Book. Catalogue.
- Carnegie (1951)—Pittsburgh, Carnegie Institute, 1951: French Painting, 1100–1900. Catalogue.
- CMA (1936)—The Cleveland Museum of Art, 1936: Twentieth Anniversary Exhibition. Catalogue.
- CMA (1944)—CMA; Detroit, Institute of Arts; Los Angeles, County Museum; 1944: 2000 Years of Silk Weaving. Catalogue.
- Columbus (1958)—Columbus, Ohio, Gallery of Fine Arts, 1958: Aspects of Late Medieval Art (Medieval Conference, Ohio State University). Catalogue.
- Detroit (1958)—Detroit, Institute of Arts, 1958–1959: Decorative Arts of the Italian Renaissance, 1400–1600. Catalogue.
- Los Angeles (1953)—Los Angeles County Museum, 1953–1954: Medieval and Renaissance Illuminated Manuscripts. Catalogue.
- MMA (1912)—New York, Metropolitan Museum of Art, 1912: Loan Exhibition of the Holden Collection.
- Oberlin (1960)—Oberlin, Allen Memorial Art Museum, 1960: An Exhibition of Netherlandish Illumination. Catalogue: *Allen Memorial Art Museum Bulletin*, XVII (Summer 1960), 94–113.
- Walters (1949)—Baltimore, The Walters Art Gallery, 1949: Illuminated Books of the Middle Ages and Renaissance. Catalogue.
- Walters (1962)—Baltimore, The Walters Art Gallery, 1962: The International Style. Catalogue.
- BIBLIOGRAPHY
- d'Ancona (1959) — Mirella Levi d'Ancona, "Don Silvestro dei Gherarducci e il Maestro delle Canzoni," *Rivista d'Arte*, XXXII (1959).
- Bazin (1937)—*La Peinture française des origines au XVI siècle* (Paris, 1937).
- De Ricci—Seymour De Ricci and W. J. Wilson, *Genesis of Medieval and Renaissance Manuscripts in the United States and Canada*, 3 vols. (New York, 1935–40).
- Bunt (1959)—Cyril G. E. Bunt, *Venetian Fabrics* (Leigh-on-Sea, 1959).
- Gilchrist (1924)—Helen Ives Gilchrist, *A Catalogue of the Collection of Arms and Armor Presented to The Cleveland Museum of Art by Mr. and Mrs. John Long Severance, 1916–1923* (Cleveland, 1924).
- Macklin (1905)—Herbert W. Macklin, *Monumental Brasses* (London, 1905).
- van Marle—Raimond van Marle, *The Development of the Italian Schools of Painting*, Vols. V, VIII, IX (The Hague, 1925–1927).
- Mather (1923)—Frank J. Mather, *A History of Italian Painting* (New York, 1923).
- Meiss (1951)—Millard Meiss, *Painting in Florence and Siena after The Black Death* (Princeton, 1951).
- Milliken (1926)—William M. Milliken, "Early Enamels in The Cleveland Museum of Art," *The Connoisseur*, LXXVI (October, 1926).
- Milliken (1958)—William M. Milliken, *The Cleveland Museum of Art* (New York, Abrams, 1958).
- Moscardo (1672)—*Note overo memorie del museo del Conte Lodovico Moscardo nobile Veronese* (Verona, 1672).
- North (1960) — J. J. North, *English Hammered Coinage*, Vol. II: *Edward I—Charles II, 1272–1662* (London, 1960).
- Post—Chandler R. Post, *A History of Spanish Painting*, Vols. III, V–VII (Cambridge, Mass., 1930–1938).
- Ring (1949)—Grete Ring, *A Century of French Painting 1400–1500* (London, 1949).
- Sterling (1938)—Charles Sterling, *La Peinture française, Les Primitifs* (Paris, 1938).
- Sterling (1941)—Charles Sterling, *Les Peintres du Moyen-Age: La Peinture française* (Paris, 1941).
- Stange—Alfred Stange, *Deutsche Malerei der Gotik*, Vols. III, X, XI (Berlin, 1938, 1960, 1961).
- Suffling (1910)—Ernest R. Suffling, *English Church Brasses* (London, 1910).
- V. & A. (1915)—Victoria and Albert, *List of Rubbings of Brasses* (London, 1915).
- Weibel (1952)—Adèle Weibel, *Two Thousand Years of Textiles* (New York, 1952).



# AUSTRIA, BOHEMIA, TIROL

## MANUSCRIPT

- 1 *Single Miniature: Holy Trinity*. Tempera and gold leaf on vellum, 5-1/8 x 4-5/16 inches. Bohemia, ca. 1400. Purchase from the J. H. Wade Fund. 49.537  
Collection: Dr. Vladimir G. Simkhovitch, New York. *Illus. p. 179.*

## PAINTINGS

- 2 *Triptych House Altar*. Scenes of Adoration of the Magi; Donors Kneeling before St. Anne and the Virgin and Child; Four Saints (on interior of wings); the Annunciation above St. John the Baptist and St. John the Evangelist (on exterior of wings). Tempera on oak panel; center panel: 19-9/16 x 15-1/2 inches; each wing: 19-9/16 x 7-11/16 inches. Austria, Salzburg, late 14th century. Delia E. and L. E. Holden Funds. 41.68  
Collections: Art Market, Prague; Baron Kuffner, Castle Dioszegh, Hungary (1905-1941); Paul Drey Gallery, New York.  
Bibliography: Helen Comstock, "A Primitive of the Bohemian School," *The Connoisseur*, CVIII (December 1941), 203-204, repr.; Henry S. Francis, "A Bohemian Primitive," *CMA Bulletin*, XXIX (June 1942), 102-103, repr. p. 107; Stange, X, 53; *Handbook*, no. 453, repr. *Illus. p. 178.*
- 3 *The Death of The Virgin*. Tempera on panel, 26-3/8 x 21-1/4 inches, ca. 1400-1410. Master of Heiligenkreuz, Austrian, late 14th-early 15th century. Gift of Friends of the Museum in memory of John Long Severance. 36.496  
Collections: Klarissenkloster, Eger (not, according to Stange, original provenance of the diptych); East Prussian private collection; Professor Walter Schnakenberg, Munich; Dr. Jacob Hirsch, New York.  
Exhibitions: CMA (1936), no. 198, repr.  
Literature: Ernst Buchner, "Eine Gruppe Deutscher Tafelbilder vom Anfang des 15ten Jahrhunderts," *Beitraege zur Geschichte der Deutschen Kunst*, I (1924), 1, 5, 12; William Suida, *Oesterreichische Malerei in der Zeit Erzherzog Ernst des Eisernen und Koenig Albrecht*, II (Vienna, 1926), 25; Hans Tietze, "Acquisitions Nouvelles de la Galerie de Vienne," *L'Amour de l'Art*, X (August 1929), 291-294; Henry S. Francis, "A Panel by the Master of Heiligenkreuz, A Memorial to John Long Severance," *CMA Bulletin*, XXIV (December 1937), 153-156, repr. cover; Grete

Ring, "Primitifs Français," *Gazette des Beaux-Arts*, LXXX (March 1938), 149ff, 159, repr. 163; Sterling (1938), p. 31; *Ibid.* (1941), Répertoire B, no. 9, p. 13; Ring (1949), p. 199, no. 59; Stange, XI, 4; Milliken (1958), repr. in color, p. 27.

Note: The right wing of this diptych is *The Death of St. Clare*, National Gallery of Art, Washington (Samuel H. Kress Collection.) *Illus. p. 206 in color.*

- 4 *Diptych: Four Scenes from the Passion*. Tempera on panel, 20-5/8 x 26-7/16 inches (over-all). Austria, Salzburg, early 15th century. Mr. and Mrs. William H. Marlatt Fund. 45.115  
Collections: George Joseph Strossmayer (1815-1905), Yugoslavia; Frederick B. Pratt; Arnold Seligmann, Rey and Co., New York.  
Bibliography: Henry S. Francis, "A Diptych with Four Scenes from the Passion," *CMA Bulletin*, XXXIII (January 1946), 5-8, repr. p. 2; Stange, XI (1961), 159. Note: Formerly attributed to German School, close to the hand of Master Francke. Dr. Hans Konrad Roethel, Alte Pinakothek, Munich, calls this Austrian, close to the style of Hans Tubringen. *Illus. p. 192.*

## SCULPTURE

- 5 *Madonna and Child*. Painted lindenwood, 20-1/4 inches. Upper Austria, Diocese of Passau, ca. 1370-80. Purchase, John L. Severance Fund. 62.207. *Illus. p. 179.*
- 6 *Madonna and Child*. Painted lindenwood, 23-1/4 inches. South Bohemia (Böhmerwald), vicinity of Freistadt, Diocese of Passau, ca. 1400-1410. Mr. and Mrs. Severance A. Milliken Collection 59.339  
Bibliography: Louis Adalbert Springer, *Bayrisch Osterreichische Steingussplastik um 1400*. *Illus. p. 192.*
- 7 *Madonna and Child*. Painted chestnut wood with traces of gold, 38 inches. Austrian artist from Styria working in the South Tirol, ca. 1420. Private collection, Bratenahl. *Illus. p. 195.*

## TEXTILE

- 8 *Orphries on Back of Chasuble*.  
(1) Orphries: Madonna and Child; Saints Ursula, Mary Magdalen, Catherine, and Dorothy. Embroidery; silk on linen; 43 x 7-1/4, 7-5/8 x 9-1/2, 7 x 9-1/2 inches. Bohemia, early 15th century.  
(2) Chasuble. Velvet; silk, 47 x 29-1/2 inches. Italy, ca. 1420.  
Purchase from the J. H. Wade Fund. 50.85  
Provenance: Church in Graz, Austria.

Collection: Thyssen-Bornemisza, Schloss Rohoncz, Lugano.

Bibliography: Evelyn Svec, "A Half Chasuble with Bohemian Embroidery," *CMA Bulletin*, XXXIX (September 1952), 189-190. *Illus. p. 194.*

## BELGIUM

### MANUSCRIPT

- 9 *Leaf from a Missal: Frontispiece for the Canon of the Mass Showing the Crucifixion.* Tempera and gold leaf on vellum, 10-3/4 x 8 inches. Flanders, Bruges, 1385-1390. Gift from J. H. Wade. 24.1014

Exhibitions: Cincinnati, Taft Museum, 1948-1949; Medieval Art Exhibition from XII to XV Centuries; Oberlin (1960), no. 3; Berkeley (1963), no. 21, repr. Bibliography: William M. Milliken in *CMA Bulletin*, XII (April 1925), 66, 70-71, repr.; De Ricci, II, p. 1930, no. 24.1014; Harry Bober, "The Cleveland 'Crucifixion,'" *Miscellanea Prof. D. Roggen* (Antwerp, 1957), pp. 35-45, repr. fig. 1. *Illus. p. 176.*

### METALWORK

- 10 *Robert Braunché, Mayor of Lynn, and Wives.* Rubbing from monumental brass, 104 x 65 inches. Saint Margaret's Church, King's Lynn, County of Norfolk, England. Flemish artist, 1364. Rubbing executed in 1961 and lent by V. Stehlik Weil.

Bibliography: Macklin (1905), pp. 21, 77, 104, 105, 116, 119; Suffling (1910), pp. 5, 21, 293, 391, 418; V. & A. (1915), p. 16, repr. pl. 34. A royal peacock-feast may be seen beneath the feet of Robert Braunché and his wives.

## FRANCE

### MANUSCRIPTS

- 11 *Missal.* Manuscript on vellum, in Latin, written in two columns in red and brown inks, illuminated with tempera and gold leaf; page size: 10-11/16 x 7-11/16; two full-page miniatures in the Canon, the Crucifixion and Christ in Majesty; 23 smaller miniatures. France, Paris, Bondol

and his atelier, ca. 1375 with additional leaves of the 15th century with two miniatures by the Bedford Master, ca. 1410. Binding: blind-tooled calf over wooden boards, Paris, second half 15th century. Purchase, Mr. and Mrs. William H. Marlatt Fund. 62.287. *Illus. pp. 160-172, 186-187.*

- 12 *Single Leaf from a Psalter: Christ in Majesty with Evangelist Symbols.* Tempera and gold leaf on vellum, 8-1/4 x 5-3/4 inches. Northeast France (?), ca. 1400-1410. Purchase from the J. H. Wade Fund. 52.5

Collection: Dr. Vladimir G. Simkhovitch, New York. Exhibitions: Columbus (1958), no. 12; Berkeley (1963), no. 35, repr.

- 13 *Book of Hours: Leaves with Miniatures of Visitation, Risen Christ as Ruler of the World, Adoration of the Magi, Coronation of the Virgin.* Tempera and gold leaf on vellum, dark brown ink, ivy and acanthus borders; 6-11/16 x 4-15/16 inches (approximate for each leaf). Paris, Atelier of Boucicaut Master, ca. 1410-15. Purchase from the J. H. Wade Fund. 53.366, 53.367, 55.79, 55.80. Collection: Dr. Vladimir G. Simkhovitch, New York. Exhibition: Oberlin (1960), no. 10 a-d. *Illus. p. 188.*

- 14 *Book of Hours: Four Miniatures: Annunciation, Adoration of the Magi, Presentation, Crucifixion.* Tempera and gold leaf on vellum, dark brown ink; 193 vellum leaves with illuminated ivy borders throughout; 7-15/16 x 5-3/4 inches. Paris, follower of the Boucicaut Master, ca. 1420. Bequest of Julia Morgan Marlatt. 42.169. Collection: William H. Marlatt, Cleveland (purchased in 1924 from Frank Hollings, London). Exhibition: Oberlin (1960), no. 9. *Illus. p. 189.*

- 15 *Book of Hours.* Tempera and gold leaf on vellum, dark brown ink; 209 vellum leaves with ivy borders throughout; 8 miniatures: *Annunciation, Adoration of the Magi, Presentation, King David, Pentecost, Angel and Devil Fighting over a Soul, Madonna and Child with Angel, Last Judgment*; 7-3/8 x 5 inches. Paris, related to Bedford Atelier, ca. 1420. Mr. and Mrs. William H. Marlatt Fund. 51.120

Collection: Dr. Vladimir G. Simkhovitch, New York. Exhibition: Oberlin (1960), no. 11. *Illus. p. 189.*

- 16 *Double Leaf from a Book of Hours with Miniature of the Crucifixion.* Tempera and gold leaf on vellum, foliate borders; 8-11/16 x 6-3/8 inches (per single folio). Northeast France, 1435-1440. Purchase from the J. H. Wade Fund. 26.244

- 17 *Leaf from a Missal: Frontispiece for the Canon of the Mass Showing the Crucifixion with the Virgin, Saint John, a Bishop, and a Carthusian*

*Monk*. Tempera and gold leaf on vellum, black ink; 9 x 6-1/4 inches. Region of Cambrai, ca. 1440. Mr. and Mrs. William H. Marlatt Fund. 49.205

Collections: Joseph Brummer, New York; Dr. Vladimir G. Simkhovitch, New York.

Exhibited: Carnegie (1951), no. 12, repr. *Illus. p. 199*.

- 18 *Book of Hours*. Tempera and gold leaf on vellum, dark brown ink, ivy border with acanthus, birds and flowers throughout; 19 large miniatures, 15 small miniatures; 8 x 5-1/2 inches. France, 1440-1445. Lent by Mr. and Mrs. Arno Bohme, Cleveland.

## PAINTINGS

- 19 *The Annunciation* (Verso: Arms of House of Hainaut [?]). Tempera on panel, 13-3/4 x 10-1/2 inches. Paris, ca. 1390. Mr. and Mrs. William H. Marlatt Fund. 54.393

Collections: Duc d'Anhalt, Dessau; de Bulet, Berlin; Arthur Sachs, New York.

Exhibitions: New York, Kleinberger Galleries, 1927; Loan Exhibition of French Primitives, no. 4; London, Royal Academy of Art, 1932; Exhibition of French Art 1200-1900, Commemorative Catalogue, no. 6, repr. pl. 4; Paris, Petit Palais, 1950: *La Vierge dans l'Art français*, no. 6, repr. pl. 25; Carnegie (1951), no. 26, repr. pl. 26.

Bibliography: Friedrich Winkler, "Ein unbekanntes französisches Tafelbild," *Belvedere*, VI (July 1927), 6-8, repr. figs. 1 and 4; W. R. Valentiner, *Unknown Masterpieces*, I (New York, 1930), 70; L. Labande, *Les Primitifs français: Peintres et Peintres-Verriers de la Provence Occidentale* (Marseille, 1932), I, p. 220, II, repr. pl. 19; Bazin (1937), 7, pl. 16; Sterling (1938), p. 36, pl. 32; Ring (1949), 24, 193, no. 16, pl. 17; Henry S. Francis, "A Fourteenth Century Annunciation," *CMA Bulletin*, XLII (December 1955), 215-219, repr. color cover; *Handbook*, no. 395, repr.; Milliken (1958), p. 26, repr. *Illus. on cover in color*.

- 20 *The Bishop Saint Louis of Toulouse with Donor*. Tempera with raised and gilded gesso on wood, 75-5/8 x 50-1/8 inches. Southern France, Toulouse (?), ca. 1425. Gift of the Friends of The Cleveland Museum of Art. 27.197

Collections: Comte de Chastinet d'Esterre, near Toulouse; Wildenstein, Paris; Durlacher Bros., New York. Exhibited: CMA (1936), no. 127, repr.

Bibliography: Carlos Sarthou y Carreras, *Bulleti Excursionista de Catalunya XXXVII* (1927), 48-50, repr. pl. X; William M. Milliken, "A Sainted Bishop," *CMA Bulletin*, XV (April 1928), 79-82, repr. cover; Post (III), 53, fig. 267; *ibid.*, VI (part II, 1935), 578-579; Bazin (1937), repr. pl. 28; Sterling (1941), Ré-

pertoire B, no. 22, p. 16; Ring (1949), p. 198, no. 56; Milliken (1958), repr. in color, p. 25. *Illus. p. 199*.

## SCULPTURE

- 21 *Angel of the Annunciation*. Marble with paint and gold leaf, 22-1/4 x 11-1/4 x 4-1/8 inches. Champagne (?), mid 14th century. Purchase from the J. H. Wade Fund. 54.387

Provenance: Church of Javernant (Aube).

Collections: Maillat du Boulay (?); Baron Nathaniel de Rothschild; Baron Alphonse de Rothschild, Vienna.

Exhibitions: Paris, Petit-Palais, 1900, *Exposition retrospective de l'art français*, no. 4641.

Bibliography: Raymond Koechlin, "La Sculpture du XIV<sup>e</sup> et du XV<sup>e</sup> siècle dans la région de Troyes," *Congrès Archéologique de France*, LXIX<sup>e</sup> Session (Paris, 1903), 254; Marcel Aubert, *Les Accroissements des Musées Nationaux Français*, III, *Le Musée du Louvre en 1920* (Paris, 1921), repr. pl. IV; Marcel Aubert, *Moyen Age (Description raisonnée des Sculptures du Moyen Age, de la Renaissance et des temps modernes)*, I, (Paris, 1950), 173; William M. Milliken, "A Fourteenth Century Angel of the Annunciation," *CMA Bulletin*, XLII (June 1955), 114 repr., 118-120; *Handbook*, no. 136; Milliken (1958), p. 26. *Illus. p. 174*.

- 22 *Figure of Christ from a Crucifix*. Oak, 30 x 10 x 7 inches. Paris (?), mid 14th century. Lent by Dr. and Mrs. Sherman E. Lee, Cleveland Heights. *Illus. p. 176*.

- 23 *Madonna and Child*. Limestone with traces of paint, 53 inches. Central Loire Valley (Loiret), ca. 1385-1390. Purchase from the J. H. Wade Fund. 62.28

Bibliography: William D. Wixom, "A Fourteenth-century Madonna and Child," *CMA Bulletin*, L (January 1963), 14-22, repr. *Illus. p. 177*.

- 24 *Triptych: Madonna and Child with Scenes of Annunciation, Visitation, Adoration of the Magi, Presentation*. Ivory with gilding, 10-3/16 x 8-3/8 inches (open and less the modern pinnacle, roof moldings, and base). Late 14th century. Purchase from the J. H. Wade Fund. 51.450

Collection: Prince of Lichtenstein, Vaduz.

Bibliography: *Handbook*, no. 137, repr. *Illus. p. 174*.

- 25 *Madonna and Child*. Ivory, 8-3/4 x 2-7/16 x 1-1/2 inches. France (?), 14th century. Private collection. An alternative localization of Pisa or Siena, ca. 1400, has been proposed. *Illus. p. 175*.

- 26 *Saint John the Evangelist*. Ivory with traces of paint, 6-3/16 x 1-1/4 inches. Northeast France

or Belgium, late 14th century. Gift of M. and R. Stora. 30.660

27 *Crowned Female Head* (fragment). Limestone, 8-1/2 x 7-3/8 x 6 inches. Champagne (?), early 15th century. Gift of René Gimpel. 25.1194  
Exhibition: Columbus (1958), no. 5, p. 7. *Illus. p. 189.*

28, 29, 30 *Three Mourners from the Tomb of Philip the Bold*. Vizille alabaster (Grenoble stone); 16-3/8 (40.128), 16-1/2 (58.66), 16-1/4 (58.67) inches; early 15th century. Claus Sluter and Claus de Werve, Franco-Netherlandish, active 1379/80-1405/6 and 1380-1439, respectively. Purchase from the J. H. Wade Fund (40.128); Bequest of Leonard C. Hanna, Jr. (58.66, 58.67)

Provenance: Tomb of Philip the Bold (1342-1404), Chartreuse de Champmol, near Dijon.

Collections: M. M. Hocquart and Edouard de Broisia, Dijon, 1825; M. Legay, Nancy, 1876; Baron Arthur de Schickler, Martinvast, Normandy; Clarence Mackay, New York, 1939; Leonard C. Hanna, Jr., Cleveland (58.66, 58.67)

Exhibitions (58:67 only): CMA, 1958: "In Memoriam Leonard C. Hanna, Jr.," no. 161, repr.; Richmond, Virginia Museum of Fine Arts, 1961: "Treasures in America," p. 52, repr.; Vienna, Kunsthistorisches Museum, 1962: "Europäische Kunst um 1400," no. 341; Walters (1962), no. 96, repr.

Bibliography: J. Ph. Gilquin, *Explication des tombeaux des ducs de Bourgogne qui sont à la Chartreuse de Dijon* (Nuits, 1736, Dijon, 1749); Dom U. Plancher, *Histoire générale et particulière de la Bourgogne* (Dijon, 1739 and ff.), t. II and t. III; Drouot, "Le nombre des pleureurs aux tombeaux des ducs de Bourgogne," *Revue de l'Art Chrétien* t. LXI, LIV année (1911), 135-141; Henri Drouot, "De quelques dessins du XVIII<sup>e</sup> siècle représentant les tombeaux des ducs de Bourgogne," *Revue de l'Art Chrétien*, t. 64, LVII année (1914), 113-118; Henri Drouot, "L'atelier de Dijon et l'exécution du tombeau de Philippe le Hardi," *Revue Belge d'archéologie et d'histoire de l'art*, II (January 1932), 11-50, repr.; George Troescher, *Claus Sluter* (Freiburg, 1932), abb. 12, nos. 38, 35 respectively; E. Andrieu, "Les tombeaux des ducs de Bourgogne au Musée de Dijon," *Bulletin Monumental*, XC (1933), 171-193; E. Andrieu, "La personnalité des pleurants du tombeau de Philippe le Hardi," *Revue Belge d'archéologie et d'histoire de l'art*, V (July-September 1935), 221-230; D. Roggen, "De Plorants van Klaas Sluter te Dijon," *Gentsche Bildragen Tot de Kunstgeschiedenis*, II (1935), 127-173, afb. 19 and 22, 47, 43, respectively; Aenne Liebreich, *Claus Sluter* (Brussels, 1936), repr. pl. XXXVI (no. 1), pl. XXXVII (no. 1), pl. XXXVI (no. 2) respectively; Georg Troescher, *Die Burgundische Plastik des ausgehenden Mittelalters* (Frankfurt am Main, 1940), repr. pl. LIX (no.

221), pl. LXI (no. 241), pl. LXI (no. 238), respectively; 40.128 only: William M. Milliken, "Two Pleurants . . .," *CMA Bulletin*, XXVII (October 1940), 119-121, repr. on cover; Henri David, *Claus Sluter* (Paris, 1951), repr. pl. 27, 36, 35 respectively; *Handbook*, no. 182 (40.128 only). *Illus. p. 188.*

31 *Architectural Fragment*. Limestone, 11-3/4 x 12-1/4 x 6 inches. First half 15th century. John Huntington Collection. 1671.16

32 *Fragment of an Architectural Canopy*. Limestone, 7 x 3-1/4 x 4-3/8 inches. Early 15th century. Gift of Brummer Gallery. 45.177

## METALWORK AND ENAMELS

33 *Table Fountain*. Gold-gilt silver and translucent enamel on silver, 12-1/4 x 9-1/2 inches. Late 14th century. Gift of J. H. Wade. 24.859

Provenance: Istanbul. Found in a garden.

Exhibition: CMA (1936), no. 15; Walters (1962), no. 126, repr.

Bibliography: William M. Milliken, "A Table Fountain of the Fourteenth Century," *CMA Bulletin*, XII (March 1925), 36-39, repr. on cover; *CMA Bulletin*, XIII (April 1926), 75, repr.; William M. Milliken, "Early Enamels in The Cleveland Museum of Art," *Connoisseur*, LXXVI (October 1926), 69, repr. p. 70; E. von Basserman-Jordan, *The Clock of Philip the Good of Burgandy* (Leipzig, 1927), p. 39, repr. figs. 35, 36; Henry S. Francis, "A Gothic Table Fountain and an Engraved Design for One by the Master W<sup>4</sup>," *The Print Collector's Quarterly*, XXVI, no. 2 (April 1939), 224-237; Henry S. Francis, "A Gothic Fountain Design by the Goldsmith-Engraver Monogrammist W<sup>4</sup>," *CMA Bulletin*, XXVI (July 1939), 120, repr. 118; N. M. Penzer, "The Great Wine Coolers—II," *Apollo*, LXVI, no. 391 (September 1957), repr. fig. II on 40, 41; *Handbook*, no. 179, repr. *Illus. p. 175.*

34 *Triptych*.

(1) Shutters (outside): Prophets. Gold and translucent enamel, 2 x 13/16 inches. France, Paris, ca. 1400.

(2) Shutters (inside): Left, Presentation of the Virgin, Annunciation; right, Adoration of the Magi, Circumcision; Back, Education of the Virgin. Gold and translucent enamel, 2-1/4 x 1-25/32 x 11/32 inches (frame without chain). Close to Jean Bourdichon, ca. 1495.

(3) Cameo: Nativity. Onyx, 1-3/4 x 1-11/32 inches (sight). Italy, 13th century.

Purchase from the J. H. Wade Fund. 47.508

Collection: Kremlin, Moscow.

Exhibition: CMA, 1947-1948: Exhibition of Gold.

Bibliography: Milliken (1948), 321, repr. fig. 7; Joan Evans, *A History of Jewellery, 1100-1870* (London,

1951), p. 79, repr. pl. 33a; *Handbook*, no. 178, repr. *Illus.* p. 177.

- 35 *Twelve Medallions (from a necklace?)*. Gold, incrustated enamel on gold, precious and semi-precious stones, pearls; Diam. of medallions:  $\frac{3}{4}$ – $1\frac{3}{4}$  inches. Paris (?), ca. 1400. Purchase from the J. H. Wade Fund. 47.507

Provenance: Said to have been offered to the Virgin of Louvain by Margaret of Brabant, daughter of Duke Jean III and wife of Louis de Male, Count of Flanders (d. 1384).

Collections: G. J. Demotte, New York; Joseph Brummer, New York.

Exhibitions: Detroit Institute of Art, 1928: French Gothic Art, no. 75, repr.; CMA, 1947; Exhibition of Gold; Bruges, Musée Communal des Beaux-Arts: Le siècle des primitifs flamands, no. 113, repr.; Detroit Institute of Art, 1960: Flanders in the Fifteenth Century: Art and Civilization, no. 128, repr.; Seattle, 1962: Masterpieces of Art Exhibition, Century 21 Exposition, no. 9, repr.; Walters (1962), no. 127, repr.

Bibliography: *La Perle* (September 10, 1928); *Art News* (December 1, 1928), p. 18; William M. Milliken, *CMA Bulletin*, XXXIV (November 1947), repr. p. 228; Milliken (1948), 321, repr. fig. 6; Theodor Müller and Erich Steingraber, "Die französische Goldemailerplastik um 1400," *Münchener Jahrbuch der bildenen Kunst*, V (1954), 76, no. 26, repr. fig. 66 (det.); *CMA Bulletin*, XLV (March 1958), repr. p. 57. *Illus.* p. 175.

- 36 *Two Plaquettes: Annunciation and Descent from the Cross*. Translucent enamel on silver, each  $3\frac{1}{4} \times 3\frac{1}{4}$  inches. Paris (?) early 15th century. Gift of Mr. and Mrs. John L. Severance. 22.312.313  
Exhibition: Detroit Institute of Art, 1928: "French Gothic Art . . .," nos. 90 and 91.  
Bibliography: Milliken (1926), 68-69, repr. *Illus.* pp. 174-175.

## STAINED GLASS

- 37 *Panel: Angel*. Stained glass; diam.  $14\frac{3}{8}$  inches. France, second quarter 15th century. Dudley P. Allen Collection. 21.105  
Collection: Henry C. Lawrence, New York (his sale, American Art Galleries, January 28, 1921, no. 342).

## ENGLAND

### COINS

- 38 *Leopard d'or, Edward III (1360)*. Anglo-Gallic issue as King of Aquitaine; third issue with English and French titles.

Obverse: crowned leopard passant left; double saltire stops; rim above EDW cut close.

Reverse: floriate cross with rose in center; rim die bulge over double saltire; weakening of die over left fleur on arm of cross under cross pattee in legend.

Edge: irregular.

Lent from the Norweb Collection.

Bibliography: Robert Friedberg, *Gold Coins of the World, 600-1958* (New York, 1958), no. 4; Herbert Allen Seaby and Peter John Seaby, *Standard Catalogue of the Coins of Great Britain and Ireland* (London, 1960), no. 2903. *Illus.* p. 177.

- 39 *Noble, Edward III (1363-1369)*. Treaty series; London.

Obverse: stand type with King in ship; legend, EDWARD DEI GRA REX ANGL DNS HYB Z AQT, with double saltire stops. Type (a) with saltire before Edward.

Reverse: stand floriate cross in tressure; E in center; edge over IBAT cross pattee IHC cut very close to top of letters.

Edge: irregular.

Lent from the Norweb Collection.

Bibliography: North (1960), no. 1231.

- 40 *Half Noble, Edward III (1363-1369)*. Treaty Series; London.

Obverse: stand type of King in ship; EDWARD DEI G REX ANGL D HYB Z AQT; rim missing from A in ANGL to D of EDWARD. Annulet before EDWARD.

Reverse: standard rev of floriate cross with tressure; E in center; rim missing from T in TVO to A in ARGVAS.

Edge: irregular.

Lent by the Norweb Collection.

Bibliography: North (1960), no. 1239.

- 41 *Quarter Noble, Edward III (1363-1369)*. Treaty series; London.

Obverse: standard type with shield quartered with the arms of England and France within a tressure; EDWARD DEI GRA REX ANGL, with double saltire stops. No mark before EDWARD. Reverse: standard reverse with floriate cross in tressure; lis in center; rim largely missing from second A in EXALTABITUR through I in GLORIA.

Edge: irregular.

Lent from the Norweb Collection.

Bibliography: North (1960), no. 1243.

### METALWORK

- 42 *Ring with Sapphire*. Gold-gilt silver,  $1\frac{1}{8}$  inches. 14th century. Purchase from J. H. Wade Fund. 50.383



Decorated with symbols of sun and moon. On back are two hands joined, on sides a decoration of leaves. Provenance: Said to have been found in a garden in Winchester.

Collection: Philip Nelson, Beechwood, England.

- 43 *Sir John d'Argentine*. Rubbing from monumental brass, 56 inches. Horseheath, County of Cambridgeshire; England, 1382. Rubbing executed in 1961 and lent by V. Stehlik Weil.

Bibliography: Macklin (1905), p. 58, repr.; Suffling (1910), pp. 363-364; V. & A. (1915), p. 2.

- 44 *Canon William de Fulburne, in Cope with Orphreys and Almuce*. Rubbing from monumental brass, 56 inches. Fulbourne, County of Cambridgeshire; England, 1390/1. Rubbing executed in 1961 and lent by V. Stehlik Weil.

Bibliography: Macklin (1905), p. 40; Suffling (1910), p. 364; V. & A. (1915), p. 59.

- 45 *Sir Thomas Braunstone, Constable of Wishbech Castle, d. 1401*. Rubbing from monumental brass, 83 inches. Wishbech, County of Cambridgeshire; England, 1401. Rubbing executed in 1961 and lent by V. Stehlik Weil.

Bibliography: Macklin (1905), pp. 52, 126; Suffling (1910), pp. 7, 364; V. & A. (1915), p. 3.

One of the largest extant effigies in brass.

- 46 *R. de Frevile and Wife*. Rubbing from monumental brass, 31-1/2 inches. Little Shelford, County of Cambridgeshire; England, ca. 1405 (?). Rubbing executed in 1961 and lent by V. Stehlik Weil.

Bibliography: V. & A. (1915), p. 3, repr. pl. 10.

- 47 *Sir William Tendring*. Rubbing from monumental brass, 71 inches. Stoke-by-Nayland, County of Suffolk; England, 1408. Rubbing executed in 1961 and lent by V. Stehlik Weil.

Bibliography: Suffling (1910), pp. 7, 45, 53, 57 (repr. fig. 18), 251, 335, 403; V. & A. (1915), p. 3.

A rare example of a bearded knight and early portraiture. His tilting-heume with plume of feathers is beneath his head.

- 48 *Thos. de Cruwe and Wife*. Rubbing from monumental brass, 94-1/2 inches. Wixford, County of Warwickshire; England, 1411. Rubbing executed in 1961 and lent by V. Stehlik Weil.

Bibliography: V. & A. (1915), p. 3.

- ◀ 3 *Death of the Virgin*, Master of Heiligenkreuz, Austrian, ca. 1400.

## TEXTILE

- 49 *Orphrey: Tree of Jesse*. Embroidery; silk, gold, and silver on linen; 39 x 6-5/8 inches. Late 13th Century (or third quarter 14th century?). Purchase from the J. H. Wade Fund. 49.503

Collections: Marquis de Cubas, Madrid; Joseph Brummer, New York; Guennol Collection, New York.

Exhibitions: Columbus (1958), no. 3.

Bibliography: Dorothy G. Shepherd, "An English Embroidery," *CMA Bulletin*, XXXVII (April 1950), 66-68; Elizabeth Riefstahl, "An Embroidered Tree of Jesse," *Bulletin of the Brooklyn Museum*, XI (Summer 1950), 4-13-p. 6: "France or Flanders under English influence, or . . . isolated examples of a later English school, active around the middle of the fourteenth century"; *Handbook*, no. 153.

Note: The date of this embroidery is still under study. Mrs. Riefstahl's dating brings to mind a whole stylistic sequence of Franco-Flemish prophets in sculpture, manuscript painting, and stained glass dating in the second half of the fourteenth century and in the early fifteenth century, particularly those connected with André Beauneveu and the traditions from which he developed. Beauneveu visited England in 1366-1367. *Illus. p. 176.*

## GERMANY

### MANUSCRIPT

- 50 *Page from a Biblia Pauperum: Christ Crowned with Thorns (recto), Christ Carrying the Cross (verso)*. Tempera and pen and ink on vellum, 7-15/16 x 5-9/16 inches. Ca. 1410. Gift in honor of William M. Milliken from members of his staff. 58.255

Collection: Private collection, Trier; Dr. Victor Goldschmidt, Heidelberg; Heinrich Eisemann, London. *Illus. p. 195.*

### PAINTING

- 51 *Coronation of the Virgin*. Verso: Lower Half of Figure of St. Cecilia; tempera on oak panel, 26-5/8 x 20-7/16 inches. Master of the Fröndenberger altar, follower of Conrad von Soest, Westphalian, early 15th century. Gift of the Friends of The Cleveland Museum of Art. 29-920

Provenance: Fröndenberger Convent, Nissen, Westphalia. Part of right wing of a now dismembered altarpiece donated by Segele von Hamme who was the Abbess of this Cistercian convent from 1410-1420.

Collections: Haindorf, Münster (in 1883), Herr Loeb, Caldehnhof, near Hamm (by 1879-sale, Lepke, Berlin, 1929, no. 2, repr.); A. S. Drey, New York and Munich.

Exhibitions: Münster, 1879: no. 1446; CMA (1936), no. 210, pl. XLI; Boston, Museum of Fine Arts, 1940: Art of the Middle Ages, 1000–1400, no. 77, repr.; Dortmund, Museum für Kunst und Kulturgeschichte, 1950: Ausstellung Conrad von Soest und sein Kreis, no. 79. Bibliography: W. Lübke, *Die Mittelalterliche Kunst in Westfalen* (Leipzig, 1853), p. 344; J. B. Nordhoff, "Die Soester Malerei unter Meister Conrad," *Bonner Jahrbücher*, LXVII (part 1, 1879), 126; William M. Milliken, "'Coronation of the Virgin' by Conrad von Soest," *CMA Bulletin*, XVII (February 1930), 19–22, repr. cover; Alfred Stange, III, 34ff., repr. pl. 36; Paul Pieper, "Konrad von Soest and his School . . ." *Kunstchronik*, III (August 1950), 147; Theodor Rensing, "The Riddle of Konrad von Soest," *Westfalen, Heft für Geschichte Kunst und Volkskunde*, XXVIII (1950), 144, 167, 180, repr. pl. 74.

Note: The other section of the right wing of the Frondenberger altar is the *Pentecost* (recto) with the upper half of *St. Cecilia* (verso) in the Landesmuseum, Münster. *Illus. p. 193*.

## SCULPTURE

- 52 *Saint Anne with Virgin and Child*. Ivory, 4-1/2 x 2-1/8 x 1-1/2 inches. Middle Rhine, ca. 1400. Private collection, Bratenahl.

## METALWORK

- 53 *Reliquary in the Form of a Book*.  
(1) Frame with Saints Blasius, John the Baptist, and Thomas à Becket. Gold-gilt silver plaques

over oak casket set with semi-precious stones (quartz, emeralds, "Cape rubies"); 12-3/8 x 9-1/2 x 2-11/16 inches. Germany, Brunswick, second half 14th century.

(2) Relief with Scenes of the Miracle at Cana. Ivory, 7 x 5-1/2 inches. Valley of Meuse, Liege, ca. 1000.

(3) Cameos and intaglios. Onyx and "cornelian gem." Rome, 3rd–4th centuries.

John Huntington Collection. 2225.30

Provenance: Treasury, Cathedral of St. Blasius, Brunswick.

Collection: Ducal House of Brunswick–Lüneberg.

Exhibitions: Hannover, Guelph Museum, 1861–66; Vienna, Österreichisches Museum für Kunst und Industrie, 1869; Frankfurt-am-Main, Stadelsche Kunstinstitut, 1930; New York, Goldschmidt Gallery, 1931, no. 43, repr.; CMA, 1931, no. 43, repr.; CMA (1936), no. 7.

Selected bibliography: Otto von Falke, Robert Schmidt, and Georg Swarzenski, *The Guelph Treasure* (Frankfurt-am-Main, 1930), pp. 46, 83; repr. pls. 6, 82, 83; William M. Milliken, *CMA Bulletin*, XVII (November 1930), 176–177, repr. pp. 172–173; *Handbook*, no. 98.

- 54 *Pendant*. (1) Frame, with Winged Bull of St. Luke on the back. Gold-gilt silver with pearls, 2-5/8 x 2-1/6 inches. Aachen, ca. 1370. (2) Relief, Madonna and Child. Steatite, 2-1/6 x 1-9/16 inches. Byzantine, 9th–11th centuries. Purchase from the J. H. Wade Fund. 51.445

Provenance: Treasury at Aachen.

Collection: Daguerre, Paris.

Bibliography: Blaise de Montesquiou–Fezensac, "Le tatisman de Charlemagne," *Art de France*, II (1962), 74: repr. engraving by Gerardus Altzenbach, civis colon [iensis], Cabinet des Estampes, Bibliothèque Nationale, Paris. *Illus. below, actual size*.

54 Pendant, Aachen, ca. 1370 (Steatite Madonna and Child, Byzantine, 9th–11th centuries).





## TEXTILES

- 55 *Fragments of Galloons*. Compound twill weave; silk, linen and metal; 16 x 4-1/2; 18-1/4 x 3-1/8; 18 x 3-1/8; 18-1/2 x 3-1/8 inches. Cologne, 14-15th century. Purchase from the Dudley P. Allen Fund. 18.306, 18.921, 18.922, 18.925

Collection: Bacri Frères, 1918.

Bibliography: Weibel (1952), no. 187, p. 132, repr. fig. 187 (18.306 only).

## HOLLAND

### MANUSCRIPT

- 56 *Leaf from a Missal: Frontispiece for the Canon of the Mass Showing the Crucifixion*. Tempera and gold leaf on vellum, 10-1/8 x 13-1/8 inches, executed ca. 1438-39 at Cloister Agnietenberg near Zwolle. Miniature painted by the Master of Otto van Moerdrecht; Guelders-Overijssel, active 1415/23-1439. Mr. and Mrs. William H. Marlatt Fund. 59.254

Collection: William Horatio Crawford, Lakelands, County Cork, Ireland.

Exhibition: Oberlin (1960), no. 21, repr.

Bibliography: G. I. Liefstinck, "Windesheim, Agnietenberg en Marienborn en hun aadeel in de Noordnederlandse bockverluchting," *Dancwerk-Opstellen aangeboden aan Prof. D. Th. Enklaar* (Groningen, 1959), p. 203, repr. fig. 7; A. L. De Vreese, "Een fraai verlicht Agnietenbergs Getijdenboek in the British Museum," *Bulletin van de Kon. Neder. Oudheidkundige Bond*, XII (November 15, 1959), 351; Jos de Coo, *Museum Mayer van den Bergh*, Catalogue I (Antwerp, 1960), 162; David G. Carter, "The Providence Crucifixion, Its Place and Meaning for Dutch Fifteenth Century Painting," *Bulletin of Rhode Island School of Design*, XLVIII (May 1962), 15-17, 20, 23 (n. 62), repr. figs. 18, 26; William D. Wixom, "A Dutch Crucifixion Miniature," *CMA Bulletin*, L (April 1963), 58-64, repr. in color. *Illus. p. 196*.

## ITALY

### MANUSCRIPTS

- 57 *Single Miniature with Historiated Initialed M with Saint Holding Cross*. Tempera and gold leaf on vellum, 5 x 3-1/2 inches. Italy, Bologna; second half 14th century. Lent by William M. Milliken, Cleveland.

Collection: Hoepli, Milan.

Exhibition: Berkeley (1963), no. 24.

- 58 *Historiated Initial S with Madonna and Child*. Tempera and gold leaf on vellum, 6-1/4 x 5-3/4 inches, ca. 1380-1390. Silvestro dei Gherarducci, Italian, Florentine, active in the last quarter of 14th century. Gift from J. H. Wade. 24.1012

Bibliography: William M. Milliken in *CMA Bulletin*, XII (April 1925), 66, repr., 69; De Ricci, II, p. 1930, no. 24.1012; d'Ancona (1959), 21, 22, 23; repr. pl. 34. *Illus. p. 180*.

- 59 *Miniature from an Antiphony: Historiated Initial G with Christ and Virgin in Glory*. Tempera and gold leaf on vellum, 13-3/4 x 13-1/8 inches, ca. 1390-1400. Silvestro dei Gherarducci, Florentine, active in the last quarter of 14th century.

Purchase from the J. H. Wade Fund. 30.105

Collections: W. Y. Ottley; his sale (London, 1838, no. 182); Edouard Kann, Paris.

Exhibitions: CMA (1936), no. 135, repr.; Walters (1949), no. 175; Los Angeles (1953), no. 100, repr.; Walters (1962), no. 74, repr.

Bibliography: A. Boinet, *La collection de Miniatures de M. Edouard Kann* (Paris, 1926), p. 25, n. XXVI, repr. pl. XXIV and colored frontispiece; William M. Milliken, in *CMA Bulletin*, XVII (July 1930), 131-133, repr.; De Ricci, II, p. 1932, no. 30.105; Dorothy Miner, "The Development of Medieval Illumination as Related to the Evolution of Book Design," *Catholic Life Annual*, I (1958), p. 23, repr. fig. 13 in color; d'Ancona (1959), pp. 23-24, repr. fig. 8. *Illus. p. 181*.

- 60 *Single Leaf from a Treatise on the Vices with Miniature of Accidia and Her Court*. Brown ink, tempera and gold leaf on vellum; 7-1/2 x 4-1/16 inches. Genoa or Naples?, late 14th century. Purchase from the J. H. Wade Fund. 53.152

Collection: C. Czeczkwiczka, Vienna; his sale (Berlin, May 12, 1930).

Exhibitions: Columbus (1958), no. 20; Walters (1962), no. 72, repr.

Bibliography: *Handbook*, no. 160, repr. *Illus. p. 183*.

- 61 *Single Leaf from an Antiphony with Miniature of the Coronation of the Virgin*. Tempera and gold leaf on vellum, 21-3/4 x 15-3/4 inches. Attributed to the Master of the Beffi Triptych, Probably Tuscan, late 14th century. Purchase from the J. H. Wade Fund. 53.24

Collection: Vittorio Forti, Rome.

Exhibitions: Buffalo (1953), no. 10; Berkeley (1963), no. 30, repr. pl. XXVII.

Bibliography: Mario Salmi, *Italian Miniatures* (New York, 1954), p. 36 and p. 41, repr. fig. 51; *Handbook*, no. 159. *Illus. p. 184*.

- 62 *Single Miniature from a Missal: The Crucifixion*. Tempera and gold leaf on vellum, 10-1/4 x 8 inches. Signed *Nicolaus F.*, Niccolo da Bologna,

- Bologna, active ca. 1369–ca. 1402. Gift from J. H. Wade. 24.1013  
 Collections: Probably Dukes of Anjou (Anjou arms); Count Louis Paar, his sale (Rome, March 20, 1889, no. 266); Arthur Sambon, Paris; Leonce Rosenberg, Paris.  
 Exhibitions: CMA (1936), no. 136; Walters (1949), no. 165, repr.; Los Angeles (1953), no. 92, repr.; Berkeley (1963), no. 25, repr. pl. XXII.  
 Bibliography: A. Venturi, *Archivio stor. dell'arte*, II (1889), 91-92; A. Venturi, *Storia dell'arte Italiano*, V (1907), 1016; Seymour de Ricci, *Catalogue d'une collection de miniatures gothiques et persanes appartenant à Leonce Rosenberg* (Paris, 1913), p. 20, no. 49, repr. pl. VI; William M. Milliken, "Illuminated Miniatures in The Cleveland Museum of Art," *CMA Bulletin*, XII (April 1925), 69, repr.; William M. Milliken, "A Bolognese Miniature by Niccolo da Bologna," *Art in America*, XIV (1926), pp. 219-223, facs.; De Ricci, II, p. 1930, no. 24.1013. *Illus. p. 182.*
- 63 *Single leaf from an Antiphony (?) with Historiated Initial S showing the Stoning of Saint Stephen.* Tempera and gold leaf on vellum, dark brown ink; 13 x 13 inches; Bologna, late 14th century. Attributed to Niccola da Bologna, active ca. 1369–ca. 1402. Purchase from the J. H. Wade Fund. 51.446
- 64 *Single Miniature of a Prophet from a Choral Book.* Tempera and gold leaf on vellum, 6-9/16 x 6-5/16 inches, ca. 1409–1413. Lorenzo Monaco or Matteo Torelli, Florentine, early 15th century. Purchase from the J. H. Wade Fund. 49.536  
 Collection: Dr. Vladimir G. Simkhovitch, New York. Exhibitions: Buffalo (1953), no. 14; Berkeley (1963), no. 44, repr. pl. XL.  
 Bibliography: William M. Milliken, "Miniatures by Lorenzo Monaco and Francesco del Chericco," *CMA Bulletin*, XXXVII (March 1950), 43-45, repr; *Art Quarterly*, XXI (September 1958), 177, 181, repr. pl. 8; Mirella Levi d'Ancona, "Some New Attributions to Lorenzo Monaco," *Art Bulletin*, XL (September 1958), 181 (attributes this miniature to Matteo Torelli) and repr. fig. 6 (incorrectly captioned). *Illus. p. 184.*
- 65 *Single Leaf from an Antiphony with Historiated Initial E with David.* Tempera, gold leaf and brown ink on vellum; 22-1/2 x 16-9/16 inches. Bologna (?), early 15th century. Purchase from the J. H. Wade Fund. 53.641  
 Collections: Stephen von Auspitz, Vienna; Dr. Vladimir S. Simkhovitch, New York. *Illus. p. 183.*
- 66 *Single Miniature: Donor (Gregor Fucci) Wearing Scholar's Cap Kneeling before Christ.* Tempera and gold leaf on vellum, 5-1/4 x 5-1/4 inches, ca. 1430, Stephano Libri (?), Verona, ca. 1410–ca. 1475. Purchase from J. H. Wade Fund. 51.314  
 Inscription: hocop' Lib [r]i: GOR' FVCII Fec [it] F.  
 Collection: Dr. Vladimir G. Simpkovitch, New York. *Illus. p. 191.*
- 67 *Single Miniature under the Initial M: The Annunciation.* Tempera and gold leaf on vellum, 7-7/8 x 6-3/4 inches. Belbello de Pavia, North Italian, act. 1412–ca. 1460. Gift from J. H. Wade. 24.431  
 Provenance: Said to be from Church of SS. Giovanni e Paolo, Venice.  
 Collection: W. Y. Ottley, his sale (London, 1838, No. 41).  
 Exhibitions: Walters (1962), no. 76, repr. pl. LXIX; Berkeley (1963), no. 46, repr. color pl. II.  
 Bibliography: William M. Milliken in *CMA Bulletin*, XII (April 1925), 70; De Ricci, II, p. 1929, no. 24.431; *Handbook*, no. 213; Milliken (1958), p. 29, repr. in color; G. A. del'Aqua (introd.), *Arte Lombarda* (Milan, 1959), repr. pl. 85. *Illus. p. 190.*
- 68 *Single Miniature with Christ in Majesty.* Tempera and gold leaf on vellum, 6-1/16 x 3-9/16 inches, early 15th century. Michelino Molinari da Besozzo; Lombard, Milan, mentioned 1388—died after 1442. Purchase from J. H. Wade Fund. 53.282  
 Collection: Vittorio Forti, Rome. *Illus. p. 191.*
- 69 *Single Miniature: Esau.* Tempera and gold leaf on vellum, 7-3/16 x 6-3/8 inches. North Italy, Lombardy, first half of 15th century. Purchase from the J. H. Wade Fund. 49.535  
 Collection: Dr. Vladimir G. Simkhovitch, New York.
- 70 *Single Miniature: Initial S with St. Augustine.* Tempera and gold leaf on vellum, 6-5/8 x 5-7/8 inches. Lombardy, second quarter 15th century. Purchase from the J. H. Wade Fund. 54.257  
 Collection: Dr. Vladimir G. Simkhovitch, New York. Reproduced: *CMA Bulletin*, XLV (March 1958); *Art Quarterly*, XXI (Spring 1958), 100, fig. 1.
- 71 *Single leaf from an Antiphony with Historiated Initial with Miniature of Virgin as Queen of Heaven.* Tempera and gold leaf on vellum, 22-1/8 x 16 inches (sight). Lombardy, probably Milan, second quarter of 15th century. Purchase from the J. H. Wade Fund. 28.652  
 Collection: Marcell von Nemes, Budapest.  
 Exhibitions: Walters (1949), no. 176; Buffalo (1953), no. 13; Berkeley (1963), no. 47, repr. pl. XLII.  
 Bibliography: De Ricci, II, p. 1931, no. 28.652; William M. Milliken in *CMA Bulletin*, XXXII (January 1945), 6; *Handbook*, no. 212; William D. Wixom, *CMA Bulletin*, XLVIII (September 1961), 184-186, fig. 21 (detail repr.). *Illus. p. 198.*

72 *Single leaf from an Antiphony with Historiated Initial D with Peter Fishing*. Tempera and gold leaf on vellum, 22-1/8 x 16 inches. Lombardy, probably Milan, second quarter 15th century. Purchase from the J. H. Wade Fund. 43.386

Provenance: Arms said to be those of Bolognese Cardinal Bassarione.

Collections: Dr. Jacob Hirsch, New York; Henry G. Dalton, Cleveland.

Bibliography: William M. Milliken in *CMA Bulletin*, XXXII (January 1945), 5-7; W. H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1962), pp. 428-429, no. 43.386. *Illus. p. 198*.

73 *Double Page from an Antiphony with Historiated Initial S with Miniature of the Madonna of Humility*. Tempera with gold leaf on vellum, 22-3/8 x 16 inches. Lombardy, probably Milan, second quarter 15th century. Lent by Mr. James D. Ireland, Cleveland.

Collection: Mr. and Mrs. William G. Mather, Cleveland. *Illus. p. 199*.

74 *Historiated Initial B with King David*. From an Antiphony. Tempera and gold leaf on vellum, 7-3/4 x 7-1/2 inches. Master of the "Vitae Imperatorium"; Milan, second quarter of the 15th century. Lent by Dr. and Mrs. Paul J. Vignos, Jr., Chagrin Falls.

Collection: Hoepli, Milan.

Exhibition: Berkeley (1963), no. 50, repr. pl. XLIV. Bibliography: *Miniature, Libri, Autografi e Disegni alla Libreria Antiquaria Hoepli* (Milan, 1962), no. 4, repr. *Illus. p. 198*.

## PAINTINGS

75 *Madonna of Humility*. Tempera on panel, 31-3/8 x 21-1/2 inches. Inscribed at bottom: s̄CA. MARIA. DEUM. LITATE. Caterino Veneziano, Venetian, active ca. 1362-1382. Lent anonymously.

Collections: Prince Umberto of Italy; Thyssen, Schloss Rohoncz, Lugano.

Exhibition: Munich, Neue Pinakothek, Sammlung Schloss Rohoncz, 1930, no. 67.

Bibliography: August L. Mayer, "The Exhibition of the Castle Rohoncz Collection in the Munich New Pinakothek," *Apollo*, XII (August 1930), repr. p. 95, 96; Raimond van Marle, "I Quadri Italiani della Raccolta del Castello Rohoncz," *Dedalo*, II, part 2 (December 1931), repr. p. 1371, 1372; Meiss (1951), p. 136, note 18.

76 *Madonna and Child with the Temptation of Eve*. Tempera on wood, 73-3/16 x 38-7/8 inches, early 15th century. Master of Ancona (Carlo da Cam-

erino?); Marchigian, active ca. 1380-1420. The Holden Collection. 16.795

Collections: James Jackson Jarves, New Haven; Mrs. L. E. Holden, Cleveland.

Exhibitions: Boston (1883), no. 1; MMA (1912); CMA (1936), no. 90.

Bibliography: Mary L. Berenson, "Dipinti Italiani in Cleveland," *Rassegna d'Arte* VII (January 1907), 1, repr.; Carlo Aru, "Bartolomeo Pollerano da Camogli" *Bolletino d'Arte*, XV (December 1921), 271; Mather (1923), 271, repr. fig. 170; van Marle, V (1925), 164, 168, repr. fig. 105; Meiss (1951), pp. 137, 149, 151, 154; *Handbook*, no. 405, repr.; Ewald M. Vetter, "Mulier Amicta sole und Mater Salvatoris," *Münchener Jahrbuch der Bildenden Kunst*, Dritte folge, IX/X (1958/59) 39, p. 43, repr. fig. 9.

Note: Attributed by Federico Zeri, Roberto Longhi, and Millard Meiss to Carlo da Camerino. *Illus. p. 185*.

77 *Predella Panel: Saint Francis Receiving the Stigmata*. Tempera on panel, 8-1/2 x 12-5/8 inches. Florence, early 15th century. The Holden Collection 16.787

Collections: James Jackson Jarves, New Haven (-1884); Mr. and Mrs. L. E. Holden, Cleveland (1884-1914).

Exhibitions: Boston (1883), no. 5; MMA (1912); CMA (1936), no. 89, p. 52.

Bibliography: Bryson Burroughs, "Early Italian Paintings lent by Mrs. Liberty Emery Holden," *Metropolitan Museum of Art Bulletin*, VII (October 1912), 176, no. 7; Henry S. Francis, "Sassetta—Crucifixion with St. Francis," *CMA Bulletin*, I (March 1963), 46, repr. fig. 2.

78 *Cassone Panel: Horse Race in the Streets of Florence*. Tempera on wood, 16-1/2 x 54-7/8 inches. Florentine, ca. 1417-1418. The Holden Collection. 16.801

Provenance: Panel of Cassone made for wedding of Tommaso di Giovanni di Berto Fini and Giacoma di Filippo Aldobrandini in 1417 or 1418, Florence.

Collections: Marchese Alamanno Bartolini-Salimbeni, 1741; Pitti family, Florence (*Observatore Fiorentino*, 1798, vol. III); James Jackson Jarves, New Haven; L. E. Holden, Cleveland.

Exhibitions: Boston (1883), no. 6; MMA (1912), no. 8 (?); CMA (1936), no. 88; Florence, Palazzo Strozzi, 1949: Lorenzo II Magnifico e le Arti, no. 2, repr. detail.

Bibliography: Frank J. Mather, "Bride-Chests of Renaissance Italy," *Arts and Decoration*, VI (December 1915), 75; Giacomo de Nicola, "Notes on the Museo Nazionale of Florence-VIII: Two Florentine Cassoni," *Burlington Magazine*, XXXII (June 1918), 218-226; The Bartolini Salimbeni Race of the Palio," *Burlington Magazine*, XXXII (June 1918), 245 (editor's note); Mather, (1923), p. 128, repr. fig. 85; Frederick

Antal, *Florentine Painting and its Social Background* (London, 1947), p. 363, repr. pl. 154A.

Note: The companion cassone to this one, with a panel representing the procession of the Palio, is in the Bargello, Florence. A drawing after the Cleveland panel was made in 1741 by Cav. Andrea da Varrazzano (ref. de Nicola). *Illus. p. 183*.

79 *Madonna and Child Enthroned*. Tempera on poplar panel, 77-1/4 x 26-13/16 inches (overall). Master of 1419; Florentine, 15th century. Inscribed on the base of the panel: Questa tavola a fato fare Antonio di Domenicho Giugni per rimedio della sua anima. Anno Domini MCCCCXVIII. (Trans.: This picture was ordered by Antonio di Domenico Giugni for the good of his soul 1419.) Gift of Hanna Fund. 54.834

Provenance: Painted for the Church of S. Maria a Latera (above the plain of Cavallina), commissioned by Antonio di Domenico Giugni; in 1516 transferred to the Church of S. Jacopo alla Cavallina (near Barberino in the Mugello, Tuscany).

Collections: William Wetmore Story, Rome; R. T. Crawshaw, Rome; Major W. R. Crawshaw, Rome; Thomas Agnew & Sons, Ltd., London.

Bibliography: Van Marle, VIII (1927), 256, repr. fig. 154, p. 261; Georg Pudelko, "The Maestro del Bambino Vispo," *Art in America*, XXVI (April 1938), 61, repr. fig. 6, p. 63; Benedict Nicolson, "The Master of 1419," *Burlington Magazine*, XCVI (June 1954), 181, repr. fig. 1; Philip Pouncey, "A New Panel by the Master of 1419," *Burlington Magazine*, XCVI (September 1954), 291-295; Werner Cohn, "Notizie Storiche Intorno ad Alcune Tavole Fiorentine del '300 e '400," *Revista d'Arte*, XXXI (January 1956), 49-52, p. 50, repr. fig. 2; Henry S. Francis, "Master of 1419," *CMA Bulletin*, XLIII (December 1956), 211-213, color repr. cover. *Illus. p. 197*.

79a *Predella Panel: The Coronation of the Virgin*. Tempera on panel, 10-5/8 x 14-5/8 inches. School of Fra Angelico, Florentine, 1387-1455. The Elisabeth Severance Prentiss Collection. 44.79

Collections: Count Alessandro Contini-Bonacossi, Rome; Mrs. Francis F. Prentiss, Cleveland.

Exhibition: CMA (1936), no. 112.

Bibliography: *Catalogue of the Elisabeth Severance Prentiss Collection, Bequest of Elisabeth Severance Prentiss* (The Cleveland Museum of Art, 1944), no. 1, repr. pl. 1; John Pope-Hennessy, *Fra Angelico* (London, 1952), p. 167, repr. pl. 39; John D. Morse, *Old Masters in America* (Chicago, 1955), p. 10.

Note: John Pope-Hennessy, *op. cit.*, finds this close to the style of Arcangelo di Cola da Camerino (active ca. 1416-1421).

80 *Madonna and Child*. Tempera on octagonal panel, 27-3/8 x 21-7/8 inches. Rossello di Jacopo

Franchi, Florentine, 1376-1456. Holden Collection. 16.814.

Collections: James Jackson Jarves, New Haven; Mrs. L. E. Holden, Cleveland.

Exhibitions: Boston (1883), no. 4; MMA (1912), no. 24; CMA (1936), no. 84.

Bibliography: M. L. Berenson, "Dipinti italiani in Cleveland," *Rassegna d'Arte*, VII (January, 1907), p. 2; Bernard Berenson, *Italian Pictures of the Renaissance* (Oxford, 1932), p. 493; van Marle, IX (1927), 64, repr. fig. 38.

81 *Crucifixion with Saint Francis*. Tempera on panel, 31-13/16 x 15-7/8 inches, painted ca. 1437-44. Sassetta (Stefano di Giovanni), Siense, 1392?-1450. Mr. and Mrs. William H. Marlatt Fund. 62.36

Provenance: Church of S. Francesco, Borgo San Sepolcro.

Collections: Prince Johann Georg of Saxony; Gerhardt Freiherr von Preuschen, Stuttgart, Lugano.

Exhibitions: Stuttgart, Württembergischen Staatsgalerie, 1950: Frühe Italiensche Tafelmalerei, no. 94; Zurich, Kunsthau, 1956: Unbekannte Schönheit, bedeutende Werke aus 5 Jahrhunderten, no. 227, repr. pl. 1; Stuttgart, Württembergischen Staatsgalerie, 1958-1959: Meisterwerke aus badisch-württembergischen Privatbesitz, no. 175, repr. pl. 66.

Bibliography: Karl Bauch, "Christus am Kreuz und der heilige Franziskus," *Sonderdruck aus der Festschrift zum 60. Geburtstag von C. G. Heise* (Berlin, 1950), pp. 103-112, repr. p. 104; Roberto Longhi, "Primitivi italiani a Stoccarda," *Paragone*, I (June 1950), 47-48, repr. pl. 23; H. D. Gronau, "Early Italian Paintings at Stuttgart," *Burlington Magazine*, XCII (November 1950), 322; Enzo Carli, "Sassetta's Borgo San Sepolcro Altarpiece," *Burlington Magazine*, XCIII (May 1951), 145 ff., 147, 151 cf. figs. A & B; Enzo Carli, *Sassetta e il Maestro dell' Osservanza* (Milan, 1957), p. 56, p. 128; Martin Davies, *National Gallery Catalogues, Earlier Italian Schools* (London, 1961), p. 511, note 24; Henry S. Francis, "Sassetta—Crucifixion with St. Francis," *CMA Bulletin*, L (March 1963), 46-49, repr. 47, 48.

Note: This panel was the apex of the reverse side of the St. Francis altarpiece, a now dismembered polyptych which Sassetta painted for the Church of St. Francis at Borgo San Sepolcro. The missing side of this panel probably depicted a bust of Christ blessing as the pinnacle crowning the obverse of the polyptych. *Illus. p. 197*.

82 *Madonna and Child Adored by Saints*. Tempera on panel, 22-7/8 x 11 inches. Sano di Pietro, Siense, 1406-1481. Gift of Mrs. B. P. Bole, Mr. and Mrs. Guerdon S. Holden, Mrs. Windsor T. White, and the L. E. Holden Fund. 24.199

Exhibited: CMA (1936), no. 101.

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Bibliography: William M. Milliken, "A Sienese Painting by Sano di Pietro," *CMA Bulletin*, XI (April 1924), 75-77, repr. cover; van Marle, IX (1927), 470, repr. fig. 295, 469; Bernard Berenson, *Italian Pictures of the Renaissance* (Oxford, 1932), p. 498.

Note: Berenson identifies the saints as Mary Magdalen and Nicholas of Bari.

- 83 *Predella Panel: Adoration of the Magi*. Tempera on panel, 15-5/8 x 18-3/16 inches (including frame), painted ca. 1445. Giovanni di Paolo, Sienese, ca. 1403-1482. Delia E. and L. E. Holden Funds. 42.536

Collection: Miss Alice McKean; Arnold Seligmann, Rey and Co., New York.

Exhibited: CMA, 1960: Paths of Abstract Art, no. 4, repr. p. 8.

Bibliography: Henry S. Francis, "An 'Adoration of the Magi' by Giovanni di Paolo," *CMA Bulletin*, XXIX (December 1942), 166-168, repr. opposite p. 163; Henry S. Francis, "A New Giovanni di Paolo," *Art Quarterly*, V (Autumn 1942), 313-322, repr. p. 315. *Illus. p. 196*.

## DRAWINGS

- 84 *Crucifixion with the Two Thieves*. Pen, brown ink, and black chalk drawing; 9-5/8 x 7-11/16 inches. Verona, ca. 1400. Close to Altichiero Altichieri Delia E. and L. E. Holden Funds, John L. Severance Fund. 56.43

Collections: Moscardo, Verona; Marquis of Calceolari. Exhibitions: The Newark Museum, New Jersey, 1960: "Old Master Drawings," no. 2, repr.; Walters (1962), no. 1, repr.

Bibliography: Moscardo (1672); *CMA Bulletin*, XLV (March 1958), repr.; H. S. Francis, "Rare Italian Drawings, Crucifixion Close to Altichiero," *CMA Bulletin*, XLV (October 1958), 195-197, repr. 193, cover. *Illus. p. 182*.

- 85 *Madonna and Child*. Pen and brown ink drawing on rose tinted paper, 4-3/16 x 3-9/16 inches. Verona, early 15th century. Circle of Stefano da Zevio. Delia E. Holden Fund. 56.42

Collections: Moscardo, Verona (Lugt 2990 b-h); Marquis of Calceolari.

Bibliography: Moscardo (1672); *CMA Bulletin*, XLV (March 1958), repr.; H. S. Francis, "Rare Italian Drawings, A Madonna and Child Related to Stefano da Zevio," *CMA Bulletin*, XLV (October 1958), 200-202 repr. *Illus. p. 191*.

- 86 *Navicella* (verso: two drawings of ships). Pen and brown ink drawing, 10-11/16 x 14-5/8 inches. Parri Spinelli, ca. 1397-1453. Purchase from the J. H. Wade Fund. 61.38

Collections: G. Vasari, Florence and Rome; J.

Richardson, Sr., London (Lugt 2183); Sir Joshua Reynolds, London (Lugt 2364); C. M. Metz, Rome and London (Lugt 598a); Marquess of Northampton, Castle Ashby (his sale Christie's, May 1, 1959); Thomas Agnew and Sons, Ltd., London.

Exhibitions: Burlington House, London, 1930: Italian Drawings, 1930, no. 1 and repr. pl. 1; Walters (1962), no. 32, repr.

Bibliography: J. Richardson, Sr. and Jr., *An Account of Some of the Statues, Bas-reliefs, Drawings, and Pictures in Italy* (London, 1722), p. 293; Richardson, *Traite de la Peinture* (Amsterdam, 1728), III/2, 538; C. M. Metz, *Imitations of Ancient and Modern Drawings* (London, 1798), p. 5, repr. in reversed etching; W. T. Ottley, *The Italian School of Design* (London, 1823), p. 9, repr. in facsimile engraving by J. Vivares; L. Venturi "La Navicella di Giotto," *L'Arte*, XXV (1922), 46-69, esp. p. 51, sec. IV, and repr. fig. 4; Arthur E. Popham, *Italian Drawings Exhibited at the Royal Academy* (London, 1931), no. 1, repr. pl. 1; C. Kurz, "Giorgio Vasari's 'Libro de' Disegni,'" *Old Master Drawings*, XII (June 1937), 7; Bernhard Berenson, *The Drawings of the Florentine Painters* (Chicago: 1938) II, no. 1837k, III, repr. fig. 8; Claus Virch, "A Page from Vasari's Book of Drawings," *The Metropolitan Museum of Art Bulletin*, XIX (March 1961), 189-193, repr. p. 189 from engraving in Ottley; *CMA Bulletin*, XLVIII (November 1961), listed and repr. only; L. S. Richards, "Three Early Italian Drawings," *CMA Bulletin*, XLIX (September 1962), 167-169, repr. figs. 1 and 2. *Illus. p. 182*.

## SCULPTURE

- 87 *Saint John the Evangelist*. Painted walnut 61-1/2 inches. Tuscan, ca. 1400. John L. Severance Fund. 60.75

Collections: Stora; Baron Edouard de Couriers. Tangier. *Illus. p. 185*.

## ARMOR

- 88 *Bascinet*. Steel; 11-1/2 inches, weight 3-1/2 lbs.; ca. 1400. Gift of Mr. and Mrs. John L. Severance. 23.1065

Collection: Arsenal at Chalcis, near Thebes.

Bibliography: Gilchrist (1924), p. 41, no. B-1, repr. pls. VII and XVII.

- 89 *Left Gauntlet*. Steel, 11-7/8 x 4-1/4 inches. Italy, first half 15th century. Gift of Mr. and Mrs. John L. Severance. 16.1645

Collection: Frank Gair Macomber, Boston.

Bibliography: Gilchrist (1924), p. 72, no. C-34.

## METALWORK AND ENAMELS

- 90 *Four Plaques*. Gold-gilt copper and champlevé enamel; each plaque: 4-3/8 x 3 inches. Italy, Tuscany, late 14th century. Gift from J. H. Wade. 23.916, 917, 918, 919  
Bibliography: Milliken (1926), p. 68, repr. *Illus. p. 180*.
- 91 *Girdle*. Gold-gilt silver and translucent enamel on silver, 93-7/8 x 1-1/8 inches. Siena, late 14th century. John Huntington Collection. 51.30  
Collection: Prince Nicolas Mingrelsky.  
Bibliography: Countess Ouvaroff in *Materialy po Arkheologii Kavkaza* (Moscow), X (1904), 144; William M. Milliken, "Girdle of the Fourteenth Century," *CMA Bulletin*, XVII (Part 1, March 1930), 35-41. *Illus. pp. 180-181*.
- 92 *Processional Cross*. Gold-gilt silver, 28-5/8 (excl. spike) x 24 x 5 inches. The Abruzzi, ca. 1440. Close to Nicola da Guardiagrele. Purchase from J. H. Wade Fund. 26.243  
Bibliography: Frederick B. Robinson, "The Sulmona Cross," *Museum of Fine Arts Bulletin* (Springfield), XXVI (December 1959-January 1960), unpag. *Illus. p. 199*.

## TEXTILE

- 93 *Panel: The Resurrection*. Embroidery, silk on linen, 11-3/8 x 16-1/2 inches. Geri Lapi (?), Florence, 14th century. Purchase from the J. H. Wade Fund. 29.904  
Collections: Fritz Iklé, Switzerland; Adolph Loewi.  
Exhibitions: Walters (1962), no. 158, repr.; Boston (1940), no. 106; Detroit (1958), no. 179; Hartford, Wadsworth Atheneum, 1948: Life of Christ.  
Bibliography: Louis de Farcy, *La Broderie du XI siècle jusqu'à nos jours*, II supplement (Angers, 1919), repr. pl. 187; G. Underhill, "Old Embroideries in the Museum," *CMA Bulletin*, XVII (October 1930), 151-4; Ruth Grönwaldt, "Florentiner Stickereien in französischem Besitz," *Mitteilungen des Kunsthistorischen Institutes in Florenz* (May 1961), repr. p. 36, p. 33 ff.  
Note: Part of a sequence of six embroidered scenes of Life and Passion of Christ. There were originally more panels which probably formed an altarpiece, but only six are extant today. They were formerly in the Iklé collection but have been dispersed to The Cleveland Museum of Art, The Boston Museum of Fine Arts, The Metropolitan Museum of Art and the collection of Mr. Robert Lehman. They are similar to an embroidered altarpiece signed by Geri Lapi which is today in the Cathedral of Manresa, Spain. *Illus. p. 184*.
- 94 *Fragment of a Chasuble with Orphrey*. Chasuble: Diasper weave; silk and gold; 42 x 27 inches. Italy, Lucca (?), 14th century. Orphrey: Compound twill weave; silk, linen and gold; 2-3/8 inches. Germany, Cologne, 14th century. Purchase from the J. H. Wade Fund. 28.653  
Collection: A. S. Drey.  
Exhibitions: CMA (1944), no. 97, repr. pl. 26; Walters (1962), no. 157, repr.  
Bibliography: G. Underhill, "A Textile of the Fourteenth Century," *CMA Bulletin*, XVI (March 1929), 51-2; F. E. de Roover, "Lucchese Silks," *Ciba Review* (June 1950), p. 2927; Weibel (1952), no. 195, p. 134; Hugh Honour, *Chinoiserie* (London 1961), repr. pl. 2. *Illus. p. 181*.
- 95 *Fragment of Textile*. Diasper weave; silk and gold, 1-1/2 x 13-1/16 inches. Lucca, 14th Century. Purchase from the J. H. Wade Fund. 42.1078  
Collection: Adolph Loewi.
- 96 *Fragment of Textile*. Diasper weave, silk, 8 x 9 inches. Lucca (?), 14th century. Gift of the Textile Arts Club. 44.458  
Collection: Adolph Loewi.  
Exhibitions: CMA (1944), no. 108; Muskegon, Michigan, Hackley Art Gallery, 1957: "Masterpieces of the Weavers' Art"; Columbus (1958), no. 4.  
Bibliography: Weibel (1952), no. 215, p. 139, repr. fig. 215; G. Underhill, "Gifts of the Textile Arts Club," *CMA Bulletin*, XXXIII (March 1946), 24-26; Bunt (1959), repr. fig. 25.
- 97 *Fragment of Textile*. Diasper weave; silk, 4 x 6 inches. 14th century. Gift of the Textile Arts Club. 43.51  
Exhibition: CMA (1944), no. 83.  
Bibliography: G. Underhill, "Gifts of the Textile Arts Club," *CMA Bulletin*, XXXIII (March 1946), 24-26; Weibel (1952), no. 190, p. 133, repr. fig. 190.
- 98 *Fragment of Textile*. Diasper weave; silk and gold, 8 x 13-1/4 inches. Venice (?), 14th century. Purchase from the J. H. Wade Fund. 39.44  
Collection: H. A. Elsberg.  
Bibliography: G. Underhill, "Textiles from H. A. Elsberg Collection," *CMA Bulletin*, XXVI (November 1939), 145; F. E. de Roover, "Lucchese Silks," *Ciba Review* (June 1950), p. 2926; Weibel (1952), no. 180, p. 130, repr. fig. 180.
- 99 *Fragment of Textile*. Diasper weave; silk and gold, 8-1/2 x 9 inches, 14th century. Purchase from the J. H. Wade Fund. 26.509  
Collection: Adolph Loewi.  
Exhibition: CMA (1944), no. 91.  
Bibliography: Weibel (1952), no. 191, p. 133, repr. fig. 191.

100 *Fragment of Textile*. Diasper weave; silk and gold, 14-1/4 x 14-1/4 inches. Venice (?), 14th century. Purchase from the J. H. Wade Fund. 41.392

Collection: Adolph Loewi.

101 *Part of a Woman's Belt*. Tapestry; silk, silver, and gold wire; 36-3/4 x 3 inches. Lombardy, probably Milan, first half 15th century. Purchase from the J. H. Wade Fund. 50.3

Collection: Adolph Loewi.

Note: The coats-of-arms of the woman for whom the belt was made have not been fully identified. However, the shield with eagle at either end and the snake on the right half of the center shield both belong to the Visconti family, Dukes of Milan. Dr. Viale, director of the Museo Civico di Torino, believes that the design is after Pisanello. *Illus. pp. 182-183*.

102 *Fragment of Textile*. Diasper weave; silk and gold, 44-3/4 x 11-1/2 inches. Venice, 15th century. Purchase from the J. H. Wade Fund. 47.294

Collection: Dikran G. Kelekian.

Bibliography: D. G. Shepherd, "A Fifteenth-century Italian Textile," *CMA Bulletin*, XXV (March 1948), 46-48; Bunt (1959), repr. fig. 6. *Illus. p. 190*.

103 *Part of a Chasuble*. Velvet weave; silk, 44-1/2 x 19-1/2 inches. 15th century. Purchase from the J. H. Wade Fund. 51.493

Collection: Adolph Loewi.

104 *Coronation of the Virgin*. Embroidery; silk, gold, and silver on linen; Diam. 22-3/4 inches. Florence, style of Lorenzo Monaco, early 15th century. Purchase from the J. H. Wade Fund. 53.129

Collection: Erich Lederer.

Exhibitions: Detroit (1958), no. 181 and repr. p. 86; Walters (1962), no. 159, repr.

Bibliography: D. G. Shepherd, "A Fifteenth-century Florentine Embroidery," *CMA Bulletin*, XLI (December 1954), 211-213.

## SPAIN

### PAINTING

105 *The Coronation of the Virgin*. Tempera on panel, 56-15/16 x 36 inches, painted ca. 1410. Maestro de Rubielos, Valencian, early 15th century. Gift of Hanna Fund. 47.208

Provenance: This was part of a now dismembered retable originally in the Cathedral of Burgo de Osmá. Collections: Conde del Asalto, Madrid; Joseph Brummer; New York.

Bibliography: August L. Mayer, *Geschichte der Spanischen Malerei* (Leipzig, 1922), p. 34, repr. pl.

22; Chandler R. Post, *A History of Spanish Painting*, III (Cambridge, Mass., 1930), 30-32; V (1934) 284; VII (1938) 778-790; IX, part II I (1947) 758 ff.; Leandro de Saralegui, "Pedro Nicolau," *Boletín de la Sociedad Española de Excursiones*, XVI (1933), 166; XLIX (1941), 76; L (1942), 98; Henry S. Francis, "'Coronation of the Virgin' by Pedro Nicolau de Alben-tosa or a Close Follower," *CMA Bulletin*, XXXV (October 1948), 192-198, repr. in color pp. 194-195; Leandro de Saralegui, "Miscelanea de Remembranzas Vincentinas," *Archivo de Arte Valenciano*, XXVI (1955), 19-20, repr. fig. 9, p. 22; Milliken (1958), repr. in color, p. 28; *Tresors de la peinture Espagnole: Églises et Musées de France* (Paris, Louvre, and Musée des Arts Decoratifs, 1963), pp. 89-91, no. 24. *Illus. in color on back cover*.

## MISCELLANEOUS EUROPEAN

### ARMOR

106 *Battle Axe*. Steel and wood; 33 (handle), 7-3/8 (across head) inches. Scandinavia, 15th century. Gift of Mr. and Mrs. John L. Severance. 16.1601

Collections: Stadtrat Rich. Zschille, London; Frank Gair Macomber, Boston.

Bibliography: Gilchrist (1924), p. 185, no. H-14.

107 *Hauberk (Chain mail)*. Steel; L. 30 inches; 30 pounds. European, early 15th century. Gift of Mr. and Mrs. John L. Severance. 23.1065a

Collection: Bashford Dean.

Bibliography: Gilchrist (1924), p. 77, no. D-I, repr. pl. XVII.

108 *Halberd*. Steel, 19-1/4 inches (head). Mark: Crown in depressed medallion. Europe, 15th century. Gift of Mr. and Mrs. John L. Severance. 16.1559

Collection: Frank Gair Macomber, Boston.

Bibliography: Gilchrist (1924), p. 182, no. H-4.

109 *Sword*. Steel, 34-1/2 inches (blade). Europe (France?), 15th century. Gift of Mr. and Mrs. John L. Severance. 19.69

Collections: Frank Gair Macomber, Boston; Theodore Offerman, New York.

Bibliography: Gilchrist (1924), p. 88, no. E-9.

110 *Sword*. Steel; 34-3/8 (blade), 8 (across quillons) inches. Two marks: six-pointed star and circle inscribing monogram inlaid with brass. Europe, 15th century. Gift of Mr. and Mrs. John L. Severance. 16.1600

Collections: Thill, Vienna; Frank Gair Macomber, Boston.

Bibliography: Gilchrist (1924), p. 85, no. E-2, repr. pl. XIX.

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